Vogue

Make a Habit of Beauty

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair

◦MAY 15, 1944

PRICE 35 CENTS

40 CENTS IN CANADA

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BE A CADET NURSE

"Serve your country while you prepare for a professional career with a secure and important future. If you are 17 or 18, a graduate with good scholastic standing from an accredited high school and are accepted by the U. S. Cadet Nurse Corps, you will receive complete nurse education under an all-expense scholarship.

"Never before have you been offered such an opportunity. Address inquiries to U. S. Cadet Nurse Corps, U. S. Public Health Service, Box 88, New York, N. Y. . . . or apply at your nearest hospital."

THOMAS PARRAN, Surgeon General
U. S. Public Health Service

Wamsutta hopes to have enough Supercale sheets for all Uncle Sam's nieces when they come home again. And enough, too, for all you war brides who have never had your full share of Wamsutta Supercale . . . the famous, fine, long-wearing "Trousseau Sheet of America."*

WAMSUTTA MILLS, NEW BEDFORD, MASS.

Wamsutta

SUPERCALE SHEETS

*REG. U. S. PAT. OFF.

Springfield Blankets . . . Wamsutta-Somerset Towels

Vogue *Advance News for Retailers, May 15*

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Take Care of Beauty

Vogue says: "Every beauty has the habit of beauty. The care, time, planning that go into making her beauty are accepted parts of her life." Especially these days, put across the necessity of making beauty an instinctive habit run on a daily schedule coordinated with other activities. Ask the salespeople of each cosmetic line to group daily products and to work out a schedule for busy women. Use the article, "Before I Lay Me Down to Sleep", (page 84) as a display idea, and emphasize to customers the importance of a nightly beauty regime. Group products used less often, once a week perhaps, and be ready to tell women why these are just as important. Leg make-up is a part of summer's beauty schedule, and this year there's additional news. Stocking colours and ease of application are both strong points (see pages 80, 81). Vogue says: "In the city, wear leg make-up in stocking colours—light if you don't tan, darker if you do." Some women are familiar with refreshers for hot weather discomfort; more are not. Show and talk about away-from-routine ideas and products to "keep wilt-proof and spruce". Utilize the ideas on page 83, such as the Eau de Cologne bath, the oil bath.

Shades of Brown

Vogue says: "Only when you are smoothly, completely tan, with no white margins for error, can you wear 'half clothes'." With clothes for town and country cut to an irreducible minimum, an all-over even colour is a necessity which should be pointed out to customers.

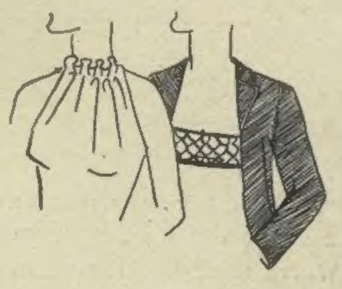
In the selection of bathing suits, single out ones which have removable straps or adaptable straps. Now is the time to start customers thinking in terms of sun preparations. This year, whether she remains in the city or goes to the country, she is a bigger customer for these. An even, all-over tan, whether gained from the sun or simulated with liquid skin-tone, is necessary for bare, backless fashions. Some preparations encourage a tan, others discourage it. Have your salespeople know the different types to aid customers who want one or the other. With your sun-tan aids, show waterproof make-ups, oily foundations for sun-dried skins, and this issue opened to page 66, "The Browning Society By-Laws." In the fashion field, the look of brown is equally newsworthy. Notice the brief wrap-around-and-tie bathing suit in shades of brown and beige (page 82)—the two-piece brown half clothes on page 67. Show similar brown fashions, highlighting the flattery of the one-colour look from top to toe.

New Light on Lipsticks

For the first time in twenty years, there is a new and different lipstick story. Vogue says: "A deliberate intense pink—no relation to timidity", and for the other new colour, Vogue says: "Not red lips, but coral—lighter than you expect in tone." With the pink lipstick goes a pink powder and grey eye shadow. The coral is suggested for a natural tan or one applied with a tan foundation and powder. For the first time, eyes will receive more emphasis than lips, creating an increased demand for eye shadow and mascara.

New Cut-outs in Cottons

Varied, new cut-outs to display a tan are the points of interest in the beautifully tailored country fashions shown on pages 96, 97. Notice especially how the white tennis dress with its scooped-out raglan armholes bares the shoulders "to give you all the freedom in the world". Show simply tailored suits like the black cotton, pointing out their informality when worn with bright bras and halters in the country—their innate rightness with a blouse in town. Vogue says: "Bold white stripes for the thin-as-a-pin." Include sun lotions and preparations with your displays of these dresses—all-important allies to cut-out summer cottons—and present them as summer-long fashions, comfortable and right.



Vogue's Beauty News Will Help Sell Cosmetics

These Four quotations will be sent on cards without cost.
Vogue Merchandising Service, 420 Lexington Avenue

VOGUE SAYS:

"Fragrance of flowers—the essence of beauty."

VOGUE SAYS:

"Make a habit of beauty."

VOGUE SAYS:

"In the city—wear leg make-up in stocking colours."

VOGUE SAYS:

"Intense pink lipstick—no relation to timidity."

Put these quotations on your own cards and use them in advertising

BEAUTY

Vogue says:
"Every beauty has the habit of beauty."

Vogue says:
"Beauty wiles that work while you sleep."

Vogue says:
"Nightly beauty regime—armor for tomorrow's work."

Vogue says:
"Trend in beauty—the natural look."

Vogue says:
"Make your beauty care an accepted part of your life."

Vogue says:
"Make your make-up habits habits of beauty."

Vogue says:
"Fundamentals of beauty can be pleasant and profitable."

Vogue says:
"Make your beauty care an instinctive habit."

Vogue says:
"A well-cleaned face goes to bed with a smile."

Vogue says:
"The focus is on complexions."

Vogue says:
"Try a pink powder and eyes opaquely shadowed in grey."

Vogue says:
"Shadow your lids in brown and darken the lashes with mascara."

Vogue says:
"Coral lipstick sets a new fashion in make-up."

Vogue says:
"Let your eyes look more vivid than your mouth."

Vogue says:
"Apply scented body oil for sun-dried skin."

Vogue says:
"Use an oil base foundation for waterproof make-up."

Vogue says:
"A liquid skin-tone fakes a sun-tan."

Vogue says:
"Liquid skin-tone leaves no white margins for error."

Vogue says:
"A bubble bath snips edges off heat-worn tempers."

Vogue says:
"Use eau de cologne to feel wilt-proof and spruce."

Vogue says:
"A terry cloth pad smooths on a cosmetic leg-tan."

Vogue says:
"This year's leg make-up—easier to apply."

Vogue says:
"Cosmetic stocking rules: light colour if you don't tan, darker if you do."

Vogue says:
"Pamper your feet with a cooling foot lotion."

BATHING SUITS

Vogue says:
"The tie-around suit—newest irreducible minimum for swimmers."

Vogue says:
"Wrap-and-tie suit—newest in a summer of wrap-around bathing suits."

Vogue says:
"Bathing suits wrap, wind, or tie to fit your shape."

Vogue says:
"A drawstring bathing suit has a sense of ease."

Vogue says:
"Tie a drawstring bathing suit around your tanned figure."

Vogue says:
"Wrap-around bathing suit—tie it yourself, snug as your own waist."

Vogue says:
"Bare a midriff to the sun."

Vogue says:
"Make the most of the sun in a bare two-piece bathing suit."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
MAY 15, 1944

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FONSSAGRIVES

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Summer Girl

Nineteen Hundred and Forty Four

$45 Her shirtwaist cerulean blue, citron or scarlet rayon crepe, the rustling rayon taffeta skirt boldly striped in white and dove gray, narrowly striped in royal, citron, scarlet and cerulean. Sizes 10 to 16

"I'm all a-whirl over Lavender!" . . . It's young and shy and yet

so *knowing* . . . so light-hearted it goes

to my head! Yardley English Lavender must

say lovely things about me . . . to

prompt the lovely things *he* says!

Yardley English Lavender, the lovable fragrance, $3.75, $2.50 and $1.50.
English Lavender Soap . . . box of 3 tablets, $1.

YARDLEY
ENGLISH LAVENDER

• *Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients.*

N. W. AYER & SON

Bonwit Teller

NEW YORK, WHITE PLAINS

B. H. Wragge's Harlequin Series

The original inspiration is a rollicking Harlequin figurine of the Italian school—done in delicate, muted colors of green, blue, wine, pink. The inimitable B. H. WRAGGE has reproduced these tints faithfully in this spirited young wardrobe. Bonwit Exclusives.

CAP SLEEVE DRESS. Cool and easy with young, high neck, in a chalky fabric woven of Enka☆ rayon. Soft Harlequin pink, aquamarine, chartreuse. 10 to 16, **29.95** Sports Fifth Floor

HARLEQUIN DRESS. Soft, round neckline in a Foreman fabric woven of Enka☆ rayon. Blue and wine; pink and green; aquamarine and lime. 10 to 16, **29.95** Sports Fifth Floor

☆Reg. U. S. Pat. Off.

HARLEQUIN BLOUSE . . SIDE-DRAPE SKIRT. Ruffled blouse in a Foreman fabric woven of Enka☆ rayon. Blue and wine; pink and green; aquamarine and lime. 12 to 20, **10.95** Wrap around skirt of rayon gabardine in pink, aquamarine, lime, blue. 12 to 18, **12.95** Main Floor

FIFTH AVENUE AT FIFTY-SIXTH STREET, NEW YORK 22 • WHITE PLAINS

• A new, wonderful way to be lovely! Lift your pretty chin and powder throat and shoulders, too, with Lucien Lelong's Face Powder. With disturbing low-cut necklines, with after-dark decollete, you'll want every inch of your skin to have the same creamy sheen-of-a-pearl look with no distracting demarcation at the chin line right down to *there*. Lucien Lelong's Face Powder fluffs on to give you the smooth and satin look you long for. Finely milled, it clings lightly and evenly. It's deftly scented, as only Lucien Lelong would perfume powder. Try it for new beauty excitement with the new fashions!

• In an attractive dressing table container $2

Above all . . . buy more War Bonds

B. ALTMAN & CO.

FIFTH AVENUE NEW YORK

Sophisticated Casuals

soft creamy beige rayon jersey contrasted with cool black rayon taffeta in three of the smartest costumes of summer. Two-piece dress, 35.00. Bathing suit, 29.95. Black bolero, 10.95. Slack set, 35.00. All in sizes 10 to 16.

Altman sportswear, third floor

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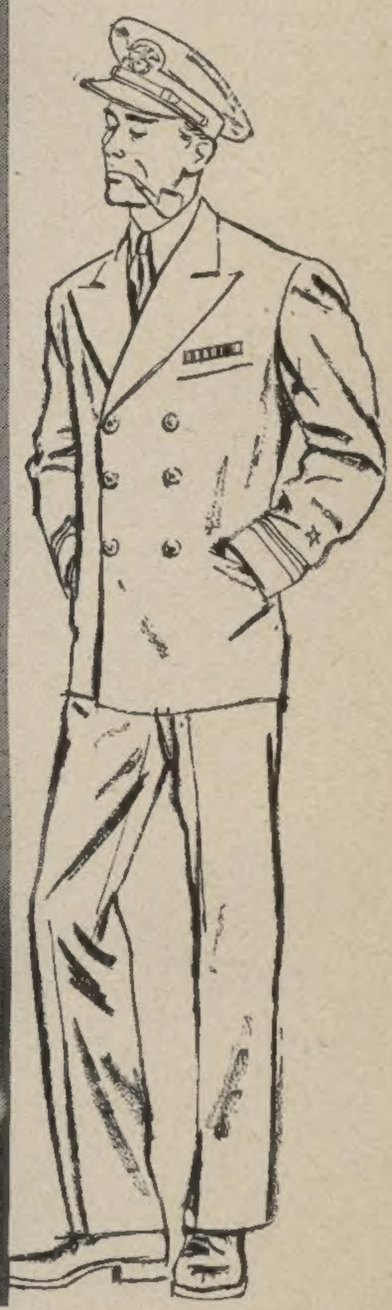


Since men are not alike... be two different women with

SUZY'S "GOLDEN LAUGHTER"

—for the man who's easy-going, light-hearted, not too dependable—but fun to be with.

He doesn't know why—*but watch him linger, when you wear this warm and winning bouquet of light flower-scents, so tantalizingly mingled.*

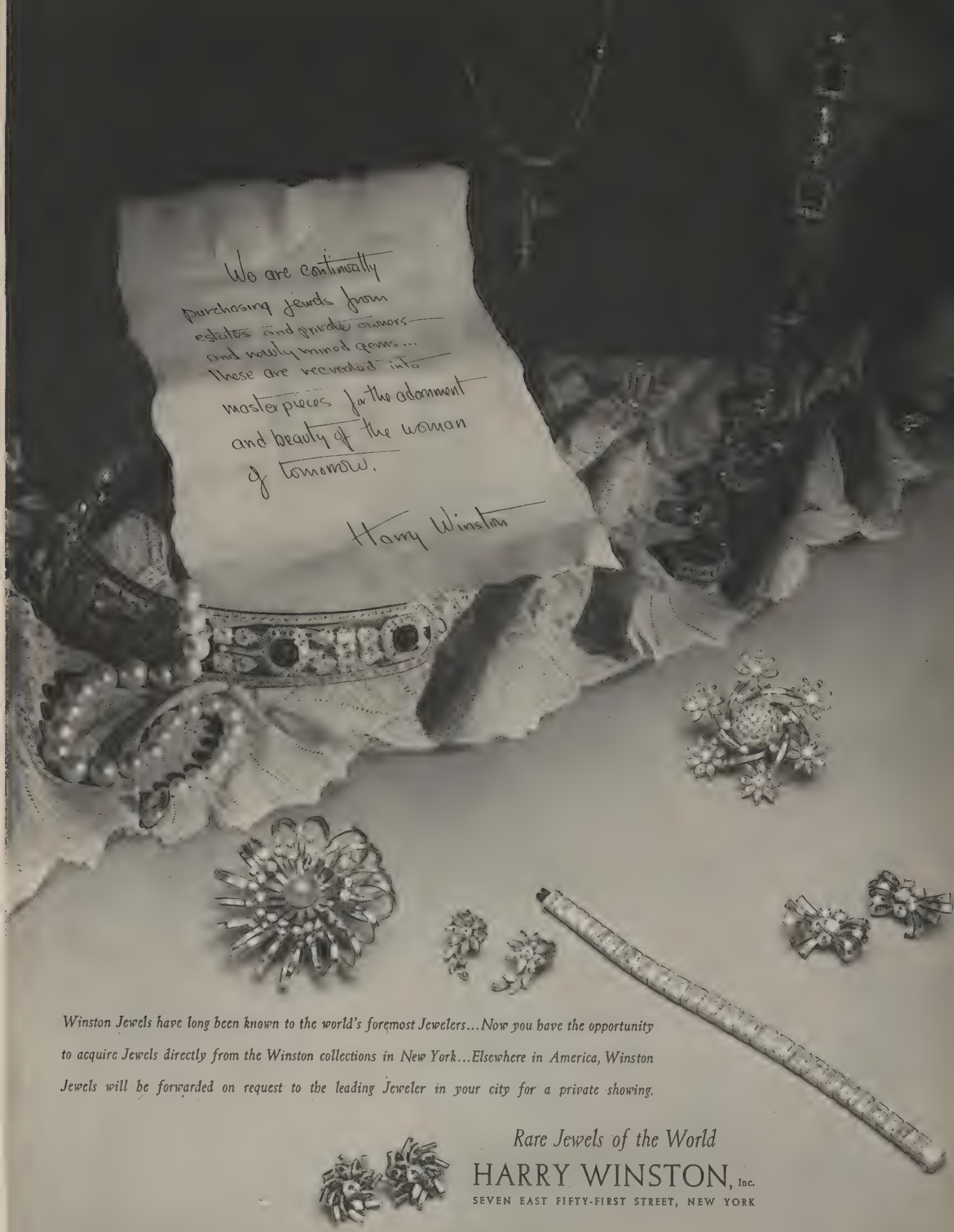
ÉCARLATE de SUZY

—for the man who's direct, decisive, sometimes difficult, always interesting.

Most perfumes he considers obvious. But he never gets over appreciating the subtle and complicated fragrance of your Écarlate de Suzy—and your taste in choosing this dry, winey, exhilarating perfume.

Suzy Perfumes

Distributed by S. P. F. of America, 475 Fifth Avenue, New York. Made in U. S. A.



Winston Jewels have long been known to the world's foremost Jewelers...Now you have the opportunity to acquire Jewels directly from the Winston collections in New York...Elsewhere in America, Winston Jewels will be forwarded on request to the leading Jeweler in your city for a private showing.

Rare Jewels of the World

HARRY WINSTON, Inc.

SEVEN EAST FIFTY-FIRST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER AND VARGAS DIAMONDS

From the dramatic Summer series of shoes airy with open rings, presented in Chicago by O'Connor & Goldberg.

Fantastic! ... is the word for CHEN YU ... the true lacquer make-up for nails ... so smooth ... so perfect ... so like a flaming jewel on each fingertip! The exquisite beauty CHEN YU brings to nails seems also to include the entire hand. And of course any shade you choose has CHEN YU's well known aversion to chipping.

CHEN YU *long lasting nail lacquer*

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Kodachrome by Edward Jacobsen

$35. $18. $12. $5. (plus taxes)

The very thought of you!

PARFUMS

CIRO

© 1944 Parfums Ciro, Inc.

a Duplex fabric means a finer fashion

Jo Copeland original KOOLMIST

Duplex Fabrics

Functionally designed for town tropics, this sculptured, scalloped costume is cool as the name of the fabric inspiring it. Jo Copeland creates it of Koolmist, a sheer linen-like rayon with its own tiny windows woven right in to catch the faintest breeze. And like all Duplex quality fabrics, Koolmist means a finer fashion.

DUPLEX FABRICS CORPORATION, 1410 Broadway, New York City

Bobri
toujours Moi
toujours moi
CORDAY

NETTIE ROSENSTEIN'S vivid pink suit in pure silk shantung with printed accessories

THE FRENCH SHOP **Filene's** BOSTON

Charles Armour

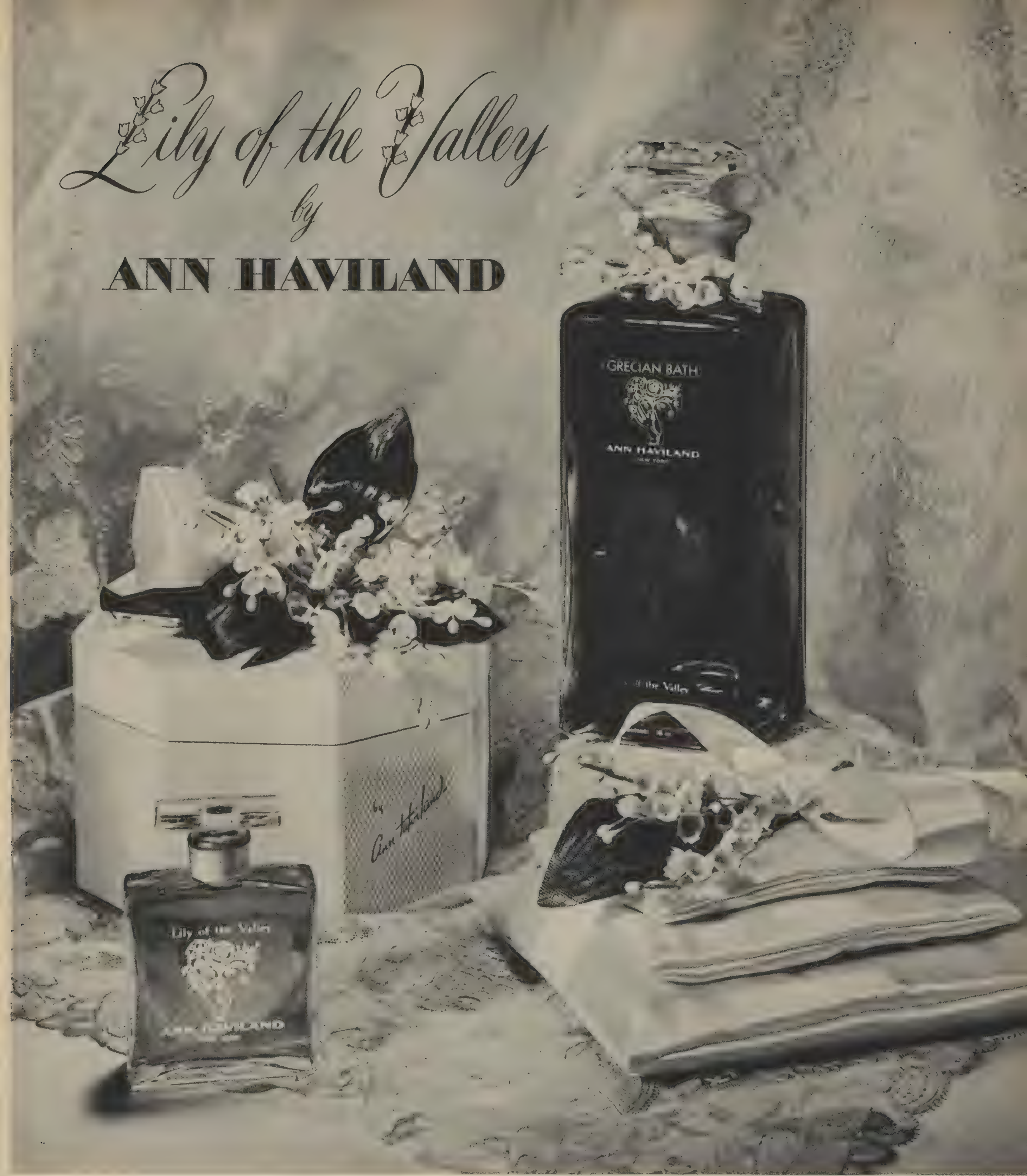
presents these sunny

Summer Jerseys...

- Flattering in their lovely colors.
  Flattering in their "understanding" fit.
- Washable, luxuriously soft . . . they slip
  into the vacation bag without bulk or bother
  and emerge fresh, fair and unwrinkled.
- A May day must! . . . A June day joy!
- Twenty-five dollars

CHARLES ARMOUR CO., 498 SEVENTH AVENUE, NEW YORK CITY, 18

Lily of the Valley
by
ANN HAVILAND



For the bride's new life, and for you to evoke happy memories . . . a perfume, fresh as the true lily-of-the-valley. The bride folds her veil away in its sweetness . . . and thereafter wears its fragrance, as you do, with endless delight. Perfume, $3.50 up. Body Powder, $5.00. Bath Oil, $3.50 up. Sachet, $4.50. Also Toilet Water, $1.50 up.

PLUS FEDERAL TAX

Neiman-Marcus
Dallas

Martha Manning

DRESSES IN "ILLUSION" HALF SIZES

Have you ever seen anyone lovelier?

"Ever since she's been wearing Martha Mannings, she looks like a page from Vogue!"

No. 2006. Shell edge pleating cascades from the lapels to the hem of this shower dot Enka Rayon Sheer. "Illusion" half sizes 18½ to 24½. About $11.00.

More and more fashionables are demanding Martha Manning Dresses in "Illusion" Half Sizes. They've discovered they wish away inches and cast off years as soon as they step into one of these scientifically fashioned originals. Martha Mannings are priced from about $6.50 to $15.00. Sized from 12½ to 24½. At more than 1500 fine stores throughout America. For the name of your dealer, write MARTHA MANNING, 1641 Washington Ave., St. Louis 3, Mo.

FOR THAT PRICELESS LOOK

CORO, INC. • NEW YORK • TORONTO

*Simulated

BUY MORE BONDS

Yu — perfume of enchantment

HARRIET HUBBARD Ayer

For Lisa Fonssagrives. . . famous for the smart magazine covers she so often decorates in her career as a New York fashion model. She says: "With Models' Special Make-up, I can pose for hours without fretting about my complexion. Yet I never feel I have a 'made up' look."

And For Beautiful Brides. . . Models' Special Make-up, created for fashion models, is now for you. Professional but so simple . . . you'll find it gives you the flawless look of a fashion-page bride. Now at important stores everywhere, in five perfect skin-tone shades. $1.50. Bree Cosmetics, New York, Los Angeles, and 165 West Wacker Drive, Chicago 1.

Costume by Hattie Carnegie

Have a "Coke" = You're invited to our house

...or how to make sailors feel at home

Homes, these days, are often playing host to our fighting men and their friendly allies. There's one sure greeting that will put them all at ease. It's *Have a "Coke"*. To an old friend, Coca-Cola from your own refrigerator says *Welcome back*. To a newcomer, it says *Stranger, you belong*. At home, in camps, and overseas, Coca-Cola stands for *the pause that refreshes,*— has become the symbol of American friendliness the world over.

"Coke" = Coca-Cola

It's natural for popular names to acquire friendly abbreviations. That's why you hear Coca-Cola called "Coke".

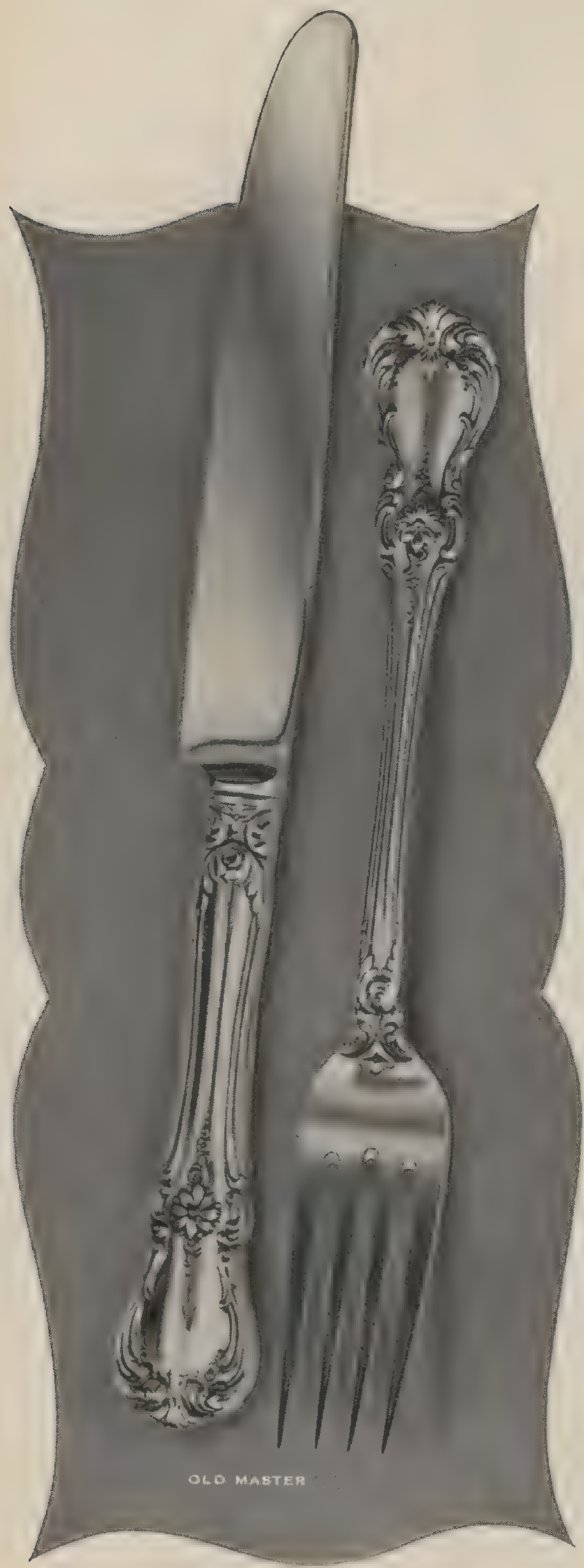
COPYRIGHT 1944, THE COCA-COLA COMPANY

ALL THESE ARE HOME

An old Spode tea-set with one cup missing . . . a pair of skis by a welcoming door . . . a pot of chives in a kitchen window.

An open book, face down in a chair . . . a storeroom smelling of winter apples . . . a garden path with a view of the valley . . . a table laid with lustrous silver.

All these are home but especially the silver . . . your own family Sterling, hall-marked Towle . . . long-used and loved for its shapely grace . . . this above all means home.

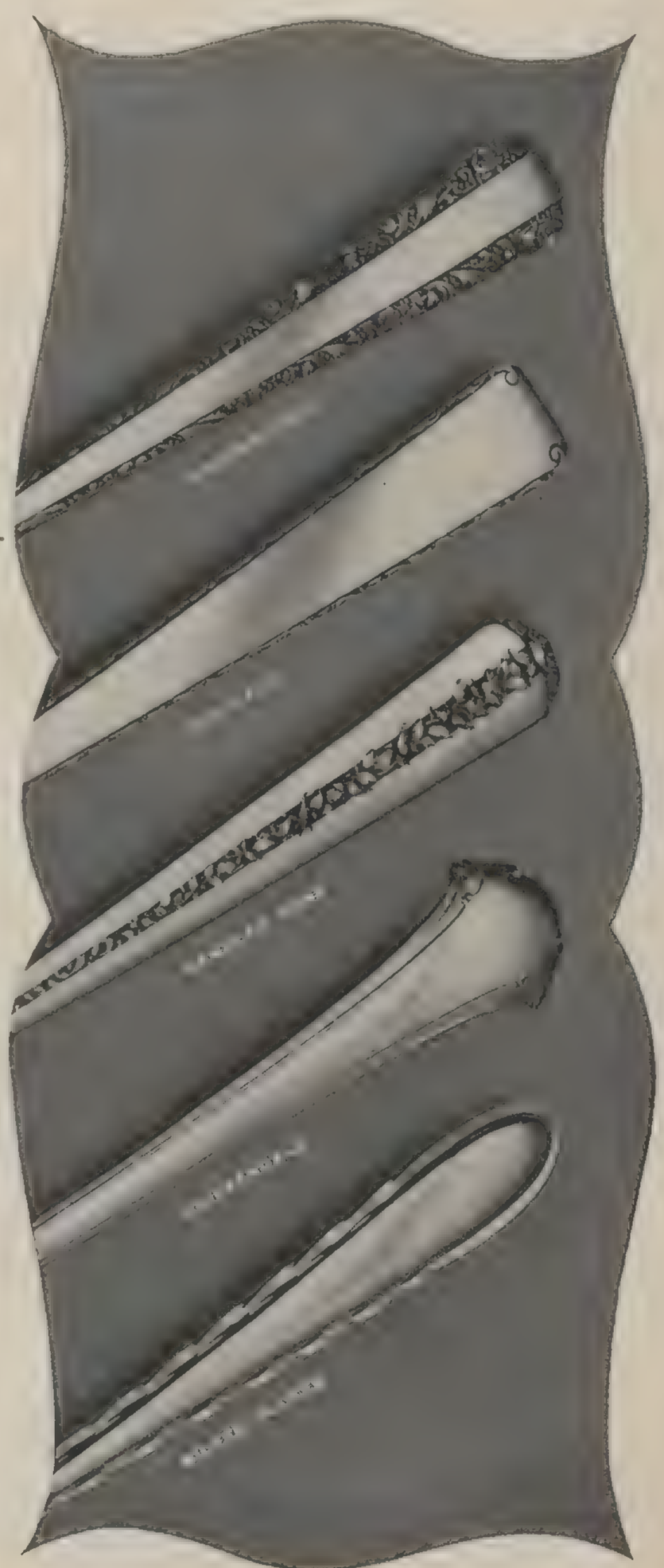


BRIDES everywhere are filling up their days with being busy . . . and with dreaming. They buy the essentials of their homes now . . . the basic pieces of their Towle Sterling, for example. Because they know how important that most permanent and beautiful of possessions can be . . . because the patterns of Towle Sterling, fashioned in craft traditions that began in 1690, have survived with dignity and charm the styling whims of passing years . . . and because Towle Sterling, although it is *solid silver*, can cost so little for a whole place-setting. You can have your basic pieces now. War Bonds will buy the rest, when Victory has been won.

Write for a free copy of "The Bride in Wartime—and her Towle Sterling" . . . a new booklet written to help you select your pattern and care for your Sterling. Just address: THE TOWLE SILVERSMITHS, Dept. K-5, Newburyport, Massachusetts.

TOWLE

STERLING



New York.
BUY U. S. WAR BONDS

. . the city of heights . . . in Fashion

The finest creative talent . . . the richest resources . . . the most exacting standards . . . the heights in fashion design and execution! All this is found in the city of seven million. When New York accepts a fashion, the world demands that fashion.

This season, turn to New York, the city of fashion heights, for your clothes.

NEW YORK DRESS INSTITUTE

New Beauty for SENSITIVE SKINS

SWEET-OF-THE-HAY
BEAUTY CREAM
WITH BUTTERMILK

PRODUCT OF SEVEN YEARS OF RESEARCH. At last, after seven long years of research and testing, we are proud to present our wonderful new Sweet-of-the-Hay Beauty Cream with Buttermilk. Scientifically formulated by the chief chemist of one of the large milk companies who discovered the secret of stabilizing real buttermilk in cream form. Designed especially for dry and sensitive skins. Pat it on gently after cleansing and notice how much softer and smoother your skin appears. At better beauty counters. $2.50

Susan Dudley
BUTTERMILK COSMETICS CO.
712 BEACON STREET • BOSTON, MASS.

OTHER SWEET-OF-THE-HAY CREAMS: Beauty Cleanser with buttermilk 2 oz. $1.00 — 4 oz. $1.75 • Beauty Base with buttermilk 2 fl. oz. $2.00

The Artistry of a Laros slip is quickly apparent to the eye; but only in the wearing can you appreciate the scientific design that underlies its loveliness.

Laros
OF BETHLEHEM

No-Ride* Slips

Dimensional* Slips

*REG. U. S. PAT. OFF.

Cobra

Parfums Weil Paris Co., 745 Fifth Avenue, New York

LILLY DACHÉ SAYS "It's Chic to be Neat!"

The new look is the neat look . . . with nets for the hair in glorious colors . . . nets designed by style-wise Lilly Daché. They're the smartest fashion news of the year. A glamorous accessory as much a part of your costume as hat or gloves. The Daché Net works wonders for any hair-do — makes it truly your crowning glory! You'll want several. In lush new colors. At better department stores and drug counters.

FINE MESH 35¢
three for $1

SNOOD MESH 70¢
three for $2

THE daché net

LILLY DACHÉ designs nets for the hair in **COLOR** . . . .

Nothing takes the place of

BACARDI

Esteemed all ways . . . all over the world

In all the realm of fine liquors none is more highly regarded than Bacardi, famed the world over for over 82 years. Inimitable in quality, uncopyable in flavor, Bacardi also possesses the unique distinction of being highly versatile . . . of making every drink, mixed or straight, perfection itself. Whatever your taste . . . a Bacardi Cocktail, Bacardi Cuba Libre, Bacardi Straight, Bacardi and Soda, Bacardi Old Fashioned, Bacardi Collins . . . or any of the 30 other grand Bacardi drinks . . . *nothing takes the place of Bacardi!*

AWARDED 35 MEDALS FOR EXCELLENCE SINCE 1862

AND REMEMBER — NOTHING TAKES THE PLACE OF WAR BONDS!

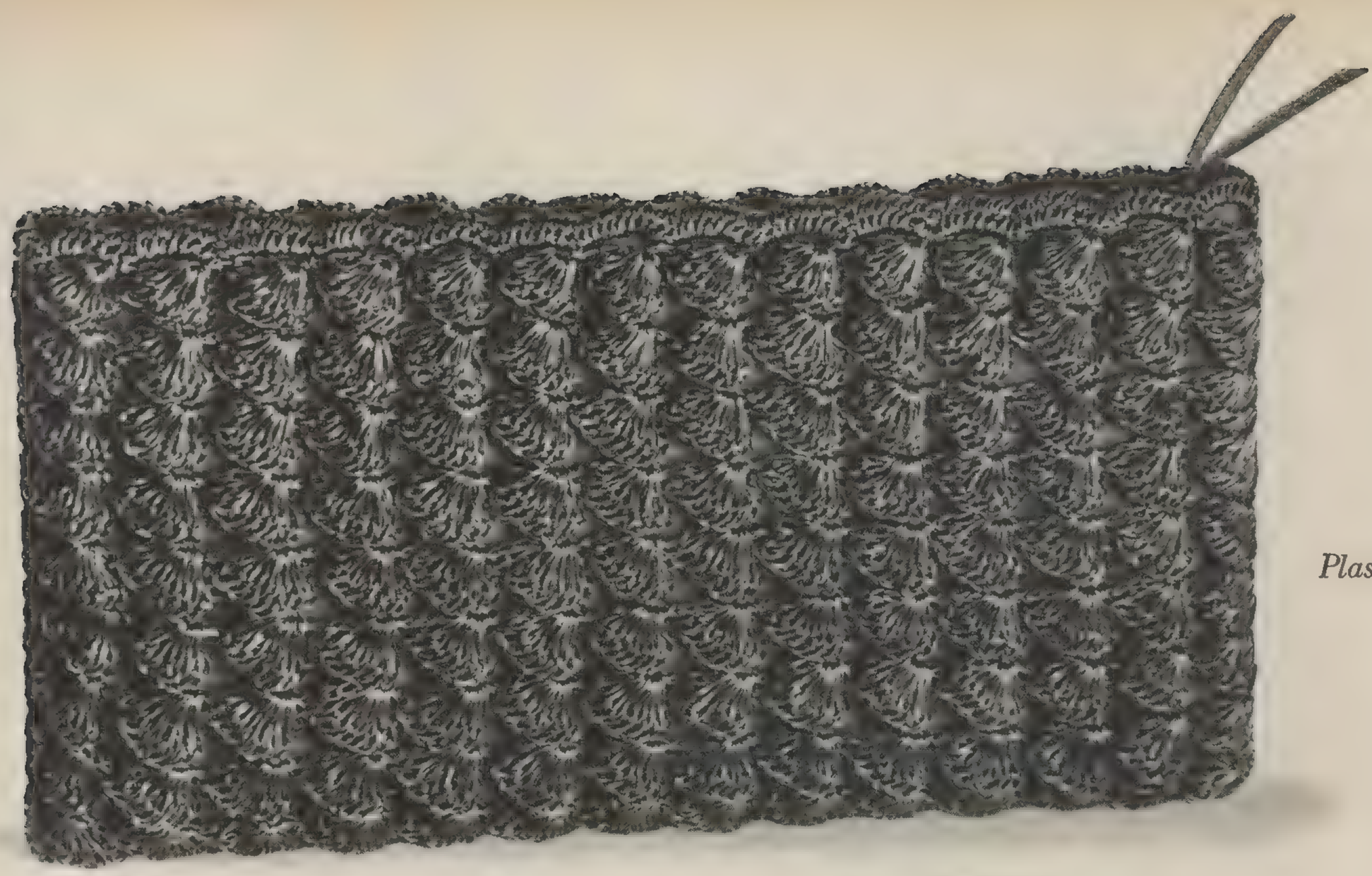
★A Bacardi Cocktail MUST be made with Bacardi (Ruling of the N. Y. Supreme Court, April 28, 1936) RUM — 89 PROOF — Bacardi Imports, Inc., New York, N. Y.

Lo Balbo
ORIGINAL
B. ALTMAN & CO...NEW YORK
FOR THE NAME OF THE SHOP IN YOUR CITY...WRITE
I. MAGNIN & CO...CALIFORNIA
LETO COHN LoBALBO · 512 SEVENTH AVE., NEW YORK

FOR THOSE VITAMIN *D* DAYS

Some like it hot, but everybody likes to keep cool. And this Personality *Twosome* is the way! Crisp and fresh as a sprig of mint, it's smartly tailored of *Ripplespun*, deep-crinkled seersucker that takes to the suds . . . scorns the iron. White, striped with brown, blue or red. Misses' sizes. About $10.00.

AMBASSADOR COMPANY • 1372 Broadway, New York City



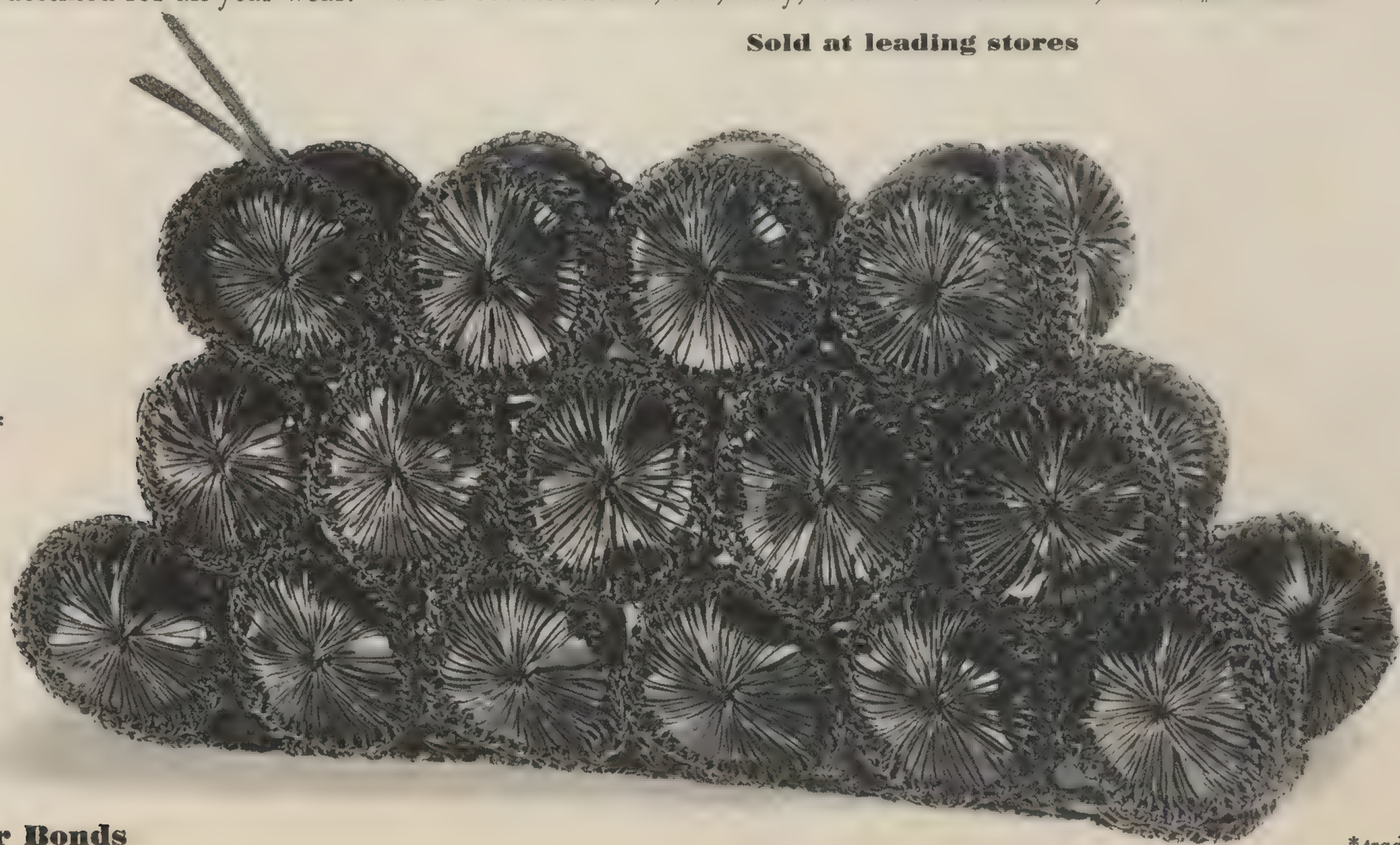
*Plasti-Shell**

Plastics by Josef

OF GOLD SEAL IMPORTERS INC.

Josef, famous for his originality in exploring the uses of plastics, presents his latest version... plastic-coated cord. Hand-crocheted in unusual designs, these bags are perfect for summer, yet destined for all-year wear. WHITE... also black, red, navy, brown or multi-color, about $20 each.

Sold at leading stores



*Plasti-Swirl**

Buy More War Bonds

**trademark*

This is IT!

This Powder and Base in One Comes in Six Glorious Shades 50c and 1.00 (plus tax)

Campus Make-up*

For Moments of Great Beauty

For those inspired moments...when the world seems at your feet...Campus adds that final touch of enchantment.

Make such moments yours at will by wearing Campus Make-up . . . prolong them into days and nights of loveliness.

Campus makes your complexion warm-toned, smooth as velvet, fresh and clear as a mountain breeze. Veils tiny flaws.

Campus is different...it's a superfine face powder fused with an emollient cream base, so it never drys the skin.

When "sponged-on" and smoothed, it blends superbly with every complexion.... a gossamer film of inspiring loveliness.

So...thrill to "great beauty" every day by wearing Campus Make-up always. Nothing finer...nothing more flattering.

*Trade-mark reg. U. S. Pat. Off.

CAMPUS MAKE-UP IS A PRODUCT OF COLONIAL DAMES, INC., MAKERS OF "SPONGE-ON" MAKE-UP SINCE 1886 (NOT CONNECTED WITH ANY SOCIETY) 4652 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA

The fields breathe sweet
The daisies kiss our feet
. . . Thomas Nash
"Palmella" spun-rayon with match–
ing eyelets in soft Summer tones of
pink, blue and green. About $11.00
Jacson

"MY DEAR . . .
WHAT A PRETTY FIGURE!"

Shaleen

Rayon Stockings capture the loveliness all women seek for perfect grooming. And come the day when Nylons return, Shaleen will also produce them in the finest quality.

shaleen

STOCKINGS

IT'S THE LASTING BEAUTY OF THEM

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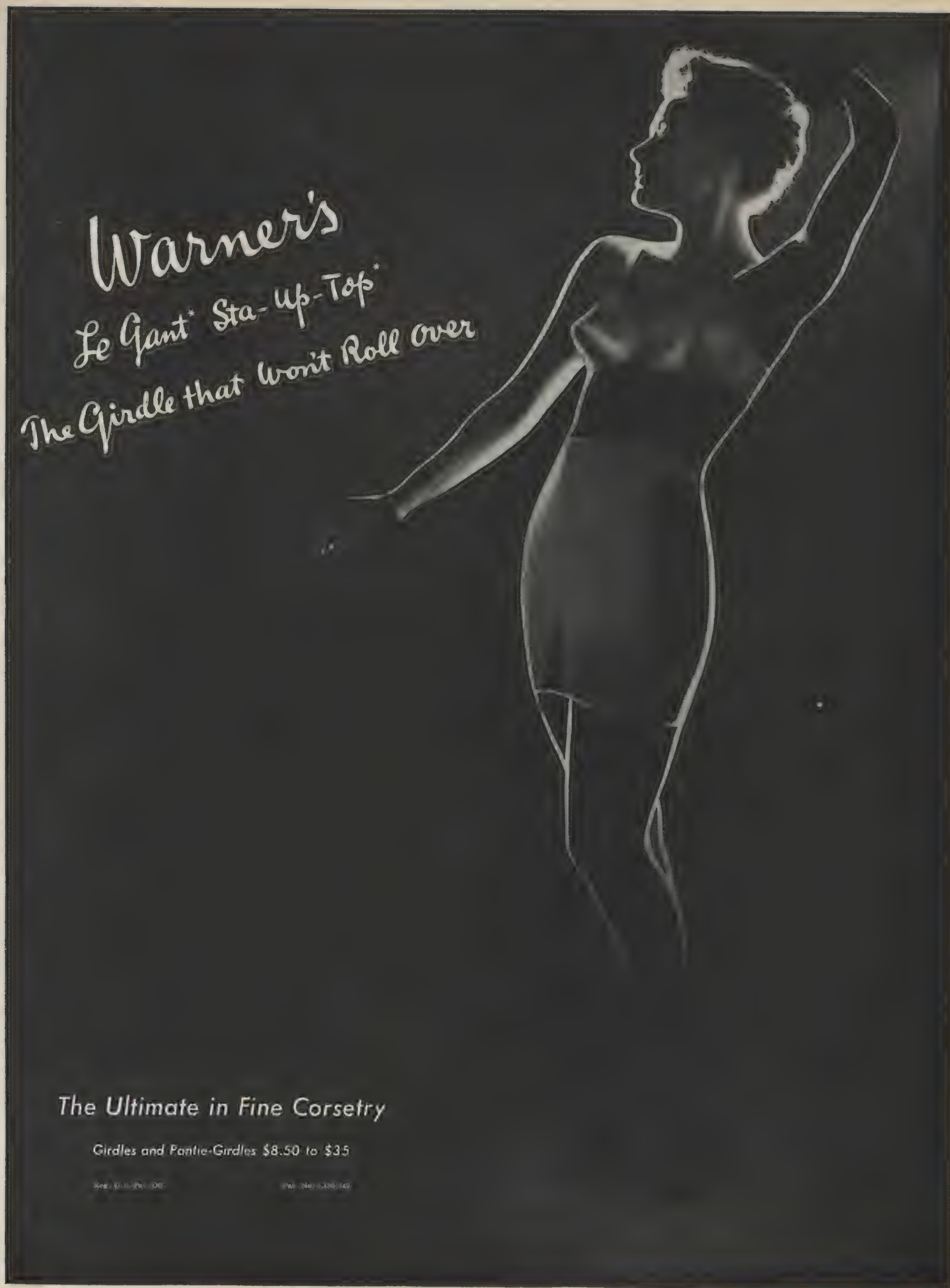
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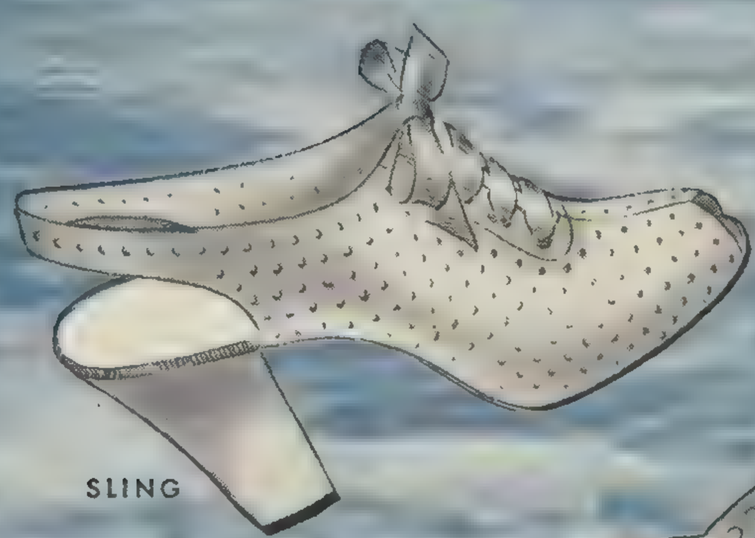

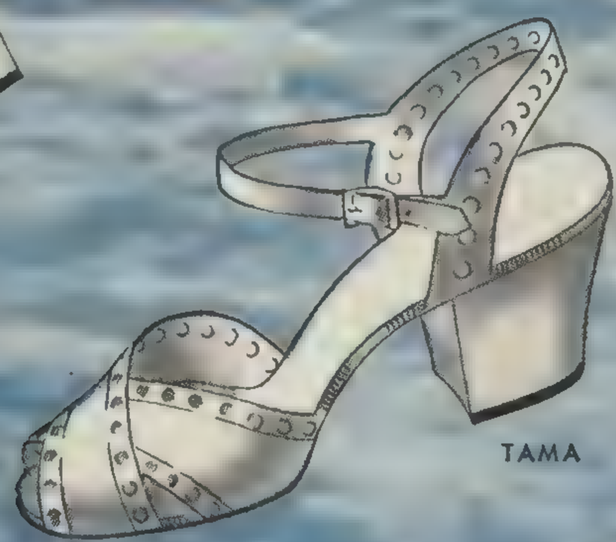

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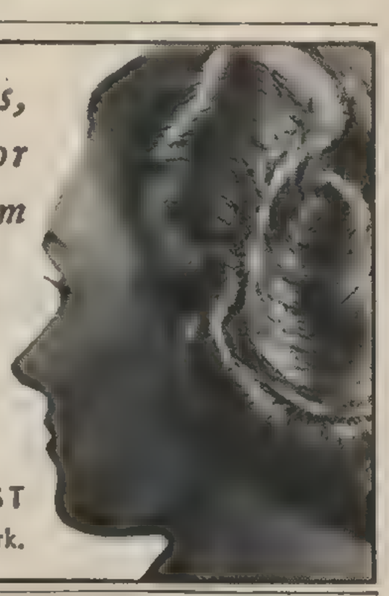

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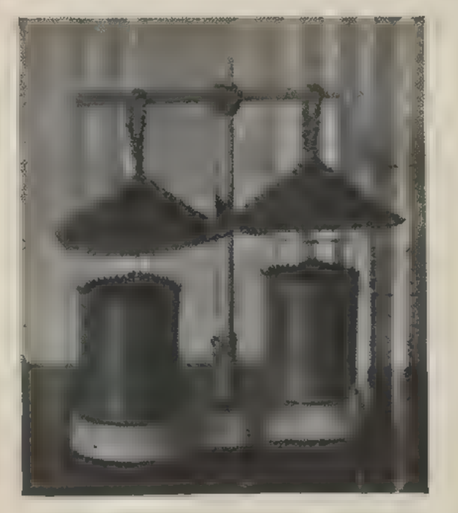

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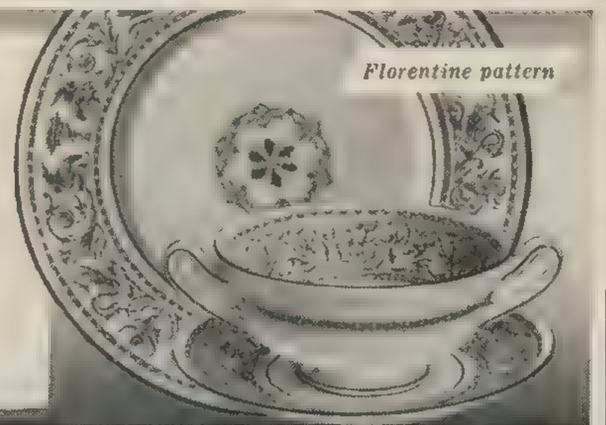

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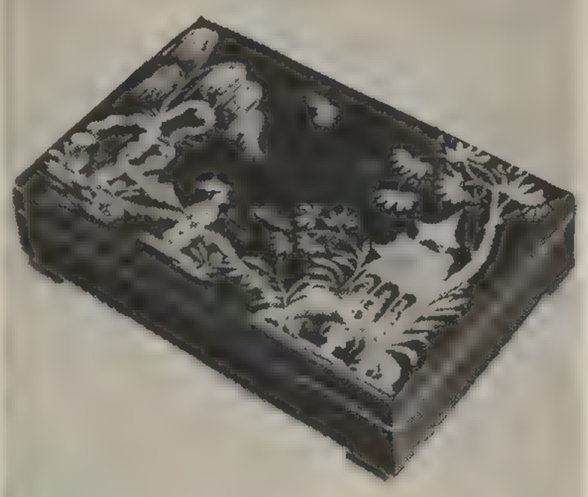

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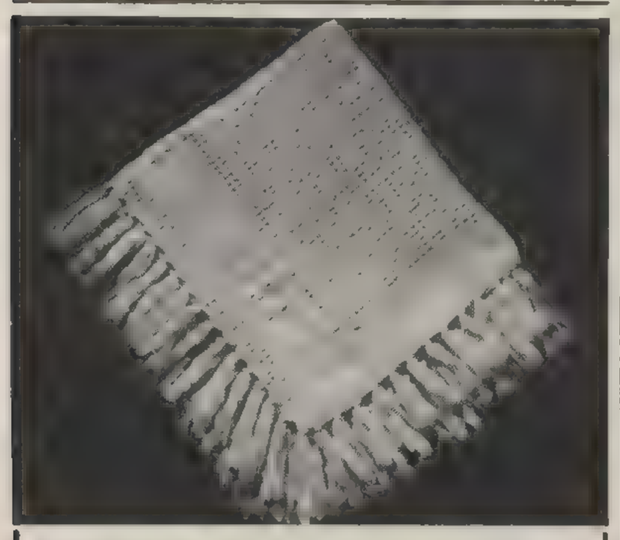

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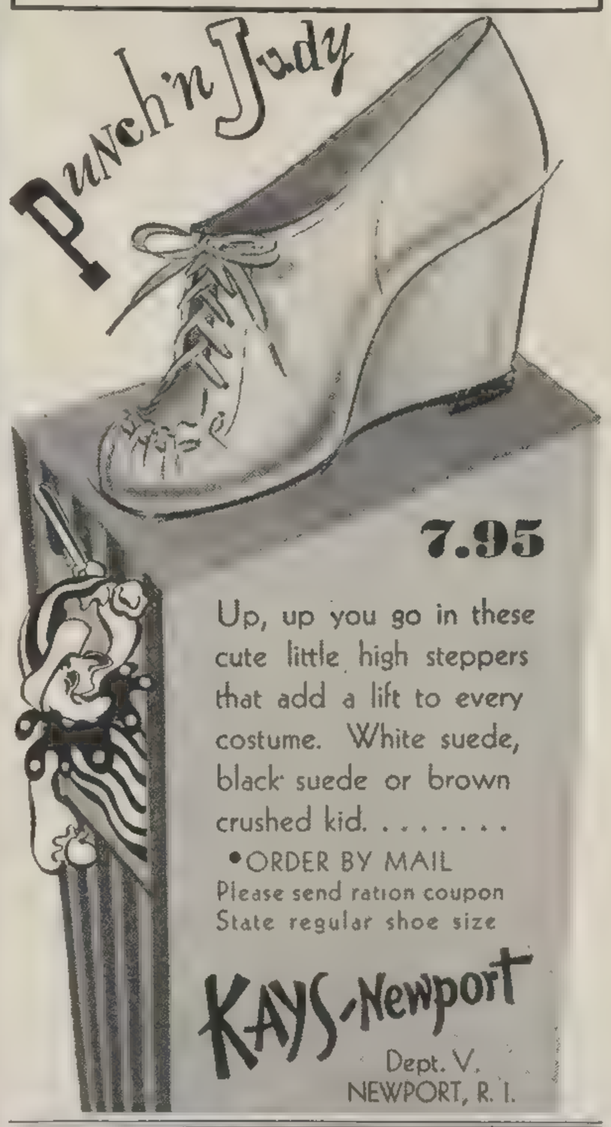

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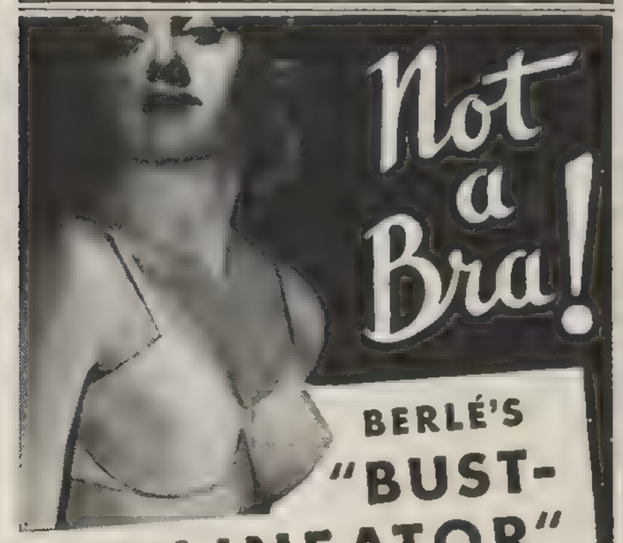

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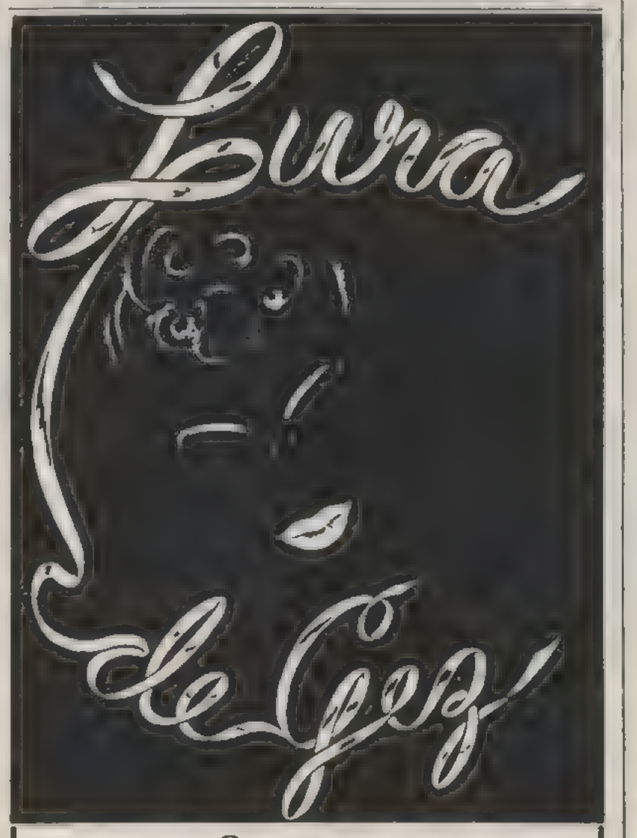

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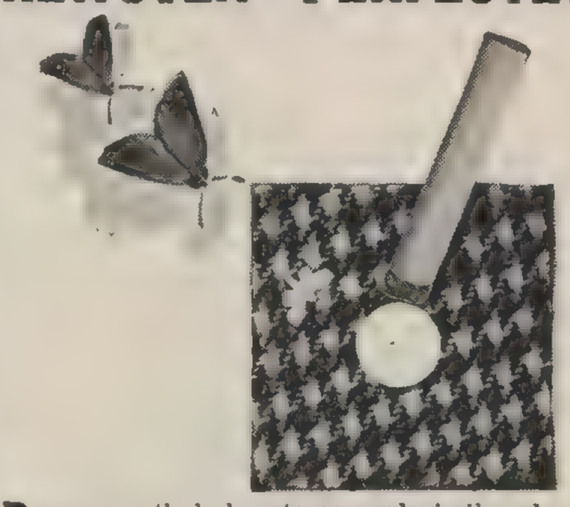

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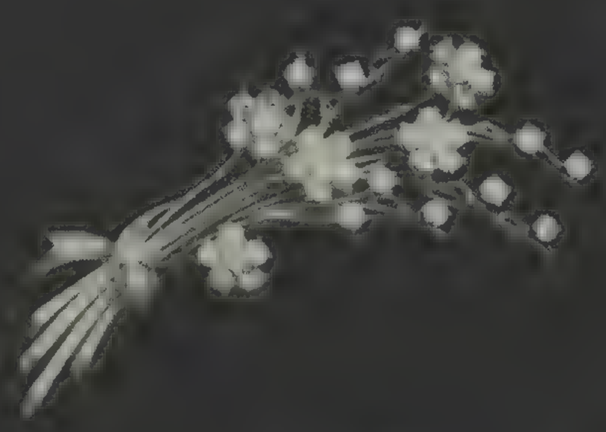

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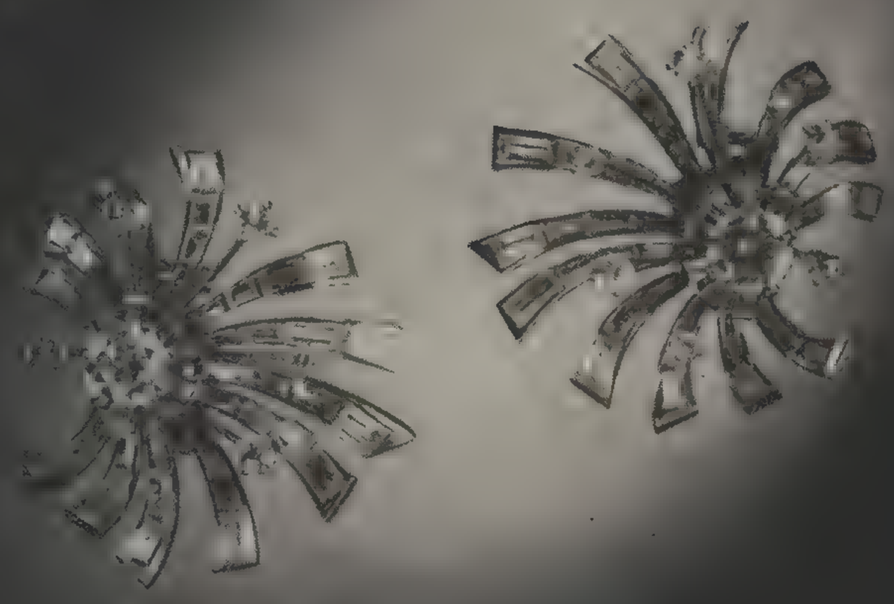

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perfumes

GJON MILI

May 15, 1944 Contents

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Make a habit of BEAUTY

A habit is a sort of smooth groove in your brain. It is a right of way for actions so familiar they no longer need a conscious impetus. Every beauty has the habit of beauty. The care, the time, the planning that go into making her a beauty are an accepted part of her life. If you are disappointed in your personal beauty—perhaps it is because your beauty-care comes under the heading of an often-neglected chore, rather than an automatic routine.

On the next four pages, you see four young women who are famed and photographed for their beauty. But not one of these girls trusts to luck. Each one knows that the difference between her and a lot of just nice-looking girls—is habit. It is the habit of beauty that has made these models consistent lens favourites. To these four, twenty minutes spent on make-up; or a painstaking manicure; or the constant care of a complexion—are as instinctive as the habit of toothbrushing. And they have learned that while beauty-care *can* be a chore—it is perfectly possible to whistle while you work. They show you ways to make the fundamentals of beauty-care not only habitual, but pleasant and profitable.

Take heart—and the know-how—from the BEAUTY PAGES FOLLOWING ➡

KAY BELL

⬅ SONO OSATO (opposite) is the witty première danseuse of "One Touch of Venus." She has glossy black hair, practically Rapunzell-length, which she wears in a little topknot for some scenes; flowing about her in others. This takes constant brushing between-scenes, to keep it manageable and shining. It is her habit of beauty to brush it before each costume-change (with two brushes and her head down). Her reward: Well, look! (Besides, it has grown six inches since the play opened, Oct. 7, 1943.)

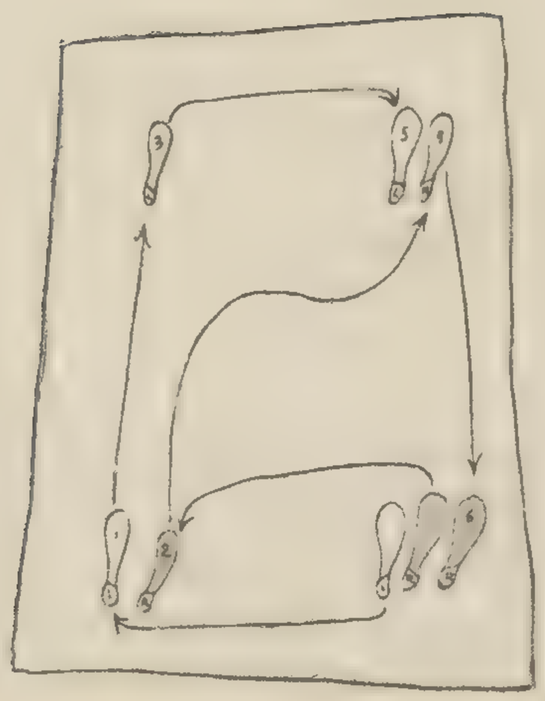
Make a habit of HAND CARE

BETTY McLAUCHLEN MANICURES—AND READS

LEFT: Although beauty is her business Betty McLauchlen, Vogue model and mother of two, finds ways to make her beauty-care pay off in leisure-dividends. Witness: instead of fussing impatiently while the enamel dries on her well-shaped nails, she catches up on her reading. (The book is well-propped.) Other hand-care tips of this busy-beauty: a pumice-stone, to smooth away the ragged edges of cuticle around her tapering fingers...A lemon to whiten the stains on her hands... She applies her polish by stroking down the centre of the nail, first; then fills the moons; then fills in the sides...She lets her polish dry an hour, before putting on the clear sealer. This makes the enamel last even longer.

Make a habit of EXERCISE

OPPOSITE: Photographers know they can count on Vogue model Florence Dornin for any difficult pose. Her slender body has strength, resiliency—and poise. Exercise is the answer. But a beauty as busy as she, hates to spend her non-working hours grimly. So she dances for exercise—and fun. Folk-dancing is her hobby, and she's a Swedish *Hambö* fan. Mornings, before her first studio appointment, she's apt to spin a disk on her phonograph and polish off a mazurka, a fast *Wiener* waltz—or trip off an expert rhumba or samba. She agrees with Arthur Murray (whose rhumba "footprints" you see at the left), "Keep your arms up when you dance alone. It helps tighten your waist-line; keeps your posture in the best position for strenuous exercise."



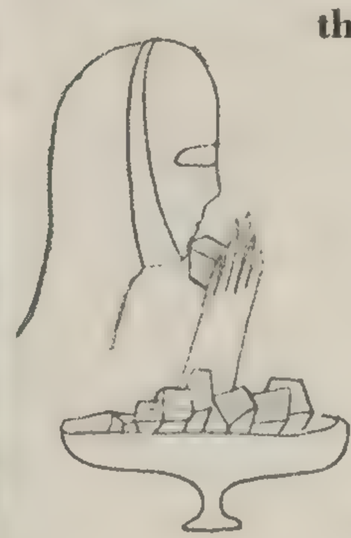
KAY BELL

FLORENCE DORNIN RHUMBAS FOR EXERCISE

Make a habit of REST

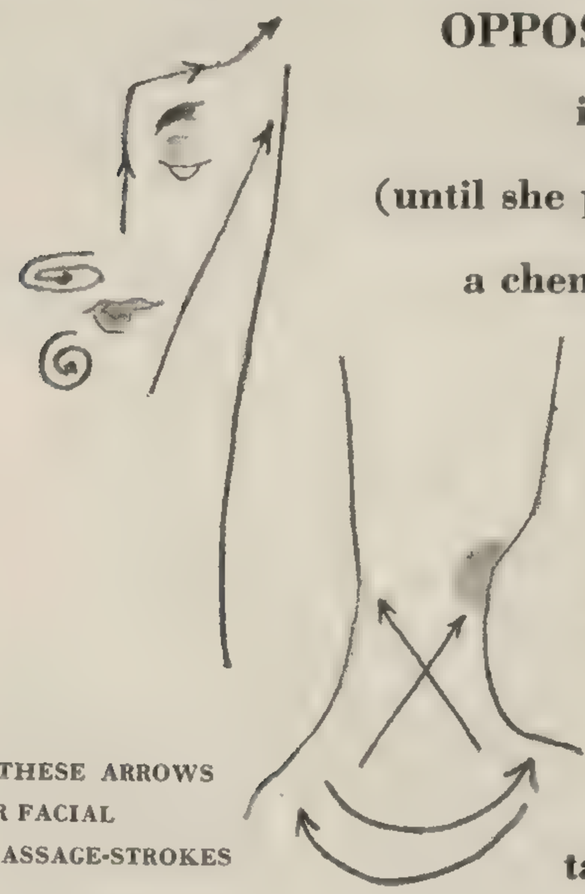
KAY HERNAN RESTS WHILE SHE PLANS

LEFT: Kay Hernan's beautiful face has a composure that is perfect for camera close-ups, long exposures. Her repose is hard to believe when you know that, besides her work as a model, she runs a house, cares for a small son. But she's well-organized; so when she rests—she rests. And, since her face is her fortune, she makes her face rest, too. Here you see her snatching fifteen minutes to use a mask formula—while she plans a week's menus. A mask seems to ease out the tension lines in a face—and keeps the face feeling smooth, long after the mask has been sponged away. If the skin is thick and sluggish, try a gauze mask, over massage cream—then ice it.

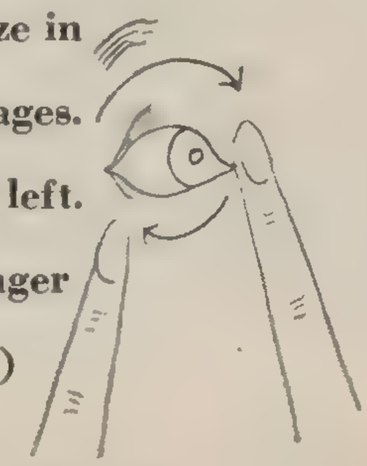


Make a habit of FACE CARE

OPPOSITE: Bettina Bolegard, Vogue model, has an impish face as *au naturel*-ly pretty as a child's (until she puts on a new hat for a photographer—when a chemical reaction in chic will result). Her natural good looks are kept by care—not luck. She is faithful about removing every trace of her heavy camera make-up after each day's posing—and using a rich lubricating cream each night. This ritual is never tiresome to her—she amuses herself by tacking something she wants to memorize in the corner of her mirror, while she massages. (The massage strokes are diagrammed at the left. Use both hands for the face and neck. Use one gentle finger for the eye-area—and hold the outer corner.)



FOLLOW THESE ARROWS WITH YOUR FACIAL MASSAGE-STROKES



KAY BELL

BETTINA BOLEGARD CREAMS—AND MEMORIZES

BROWNING SOCIETY BY-LAWS

A little sun-tan is your joy and pride—too much, too fast, is more like suicide.

The first few days you bask beside the ocean, you spoil your skin by sparing sunburn lotion.

Be sure you don't expose your tender hide one minute more than twenty, on each side.

At first, when you're as pallid as a fish, you'll find a liquid skin-tone just your dish.

It fakes a sun-tan for you on the spot, and makes you any shade of beige you're not.

Unless you take your sunshine on a roof, be certain that your make-up's waterproof.

An oil base foundation, not too thick, and waterproof mascara do the trick.

And lipstick? You won't need a special one—for any lipstick does not choose to run—

If, when you put it on, you gently blot it—then re-apply, and blot again—you've got it.

Your backless dresses—sleeveless, décolleté—show quite a lot of you, café-au-lait.

So when you choose your bathing-suit, perhaps you should especially note the shoulder-straps—

Whether they plot congenial courses, whether they can be done away with altogether.

When *your* back comes in conflict with your dress's, the sight is one which startles and distresses.

When, *sur les toîts,* you sun-bathe in the city, be thankful that the atmosphere is gritty—

The soot and dust that hover in the air are like a screen—they filter out the glare.

So stay in town, and painlessly get brown there. What's more, it isn't likely that you'll drown there.

At last, although your tan achieves perfection, the sun's still out to get your good complexion—

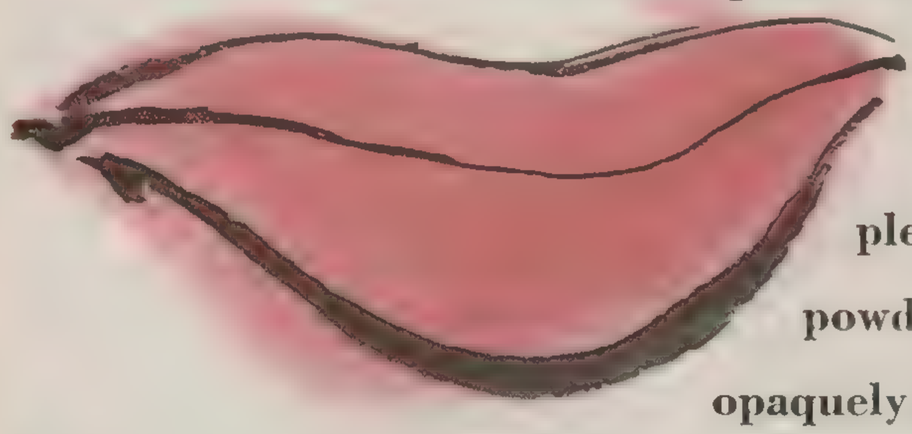
And though you may be toasted to a turn, and know it's quite impossible to burn—

The sun will dry your skin, unless you foil it, and soothe your skin, and smooth your skin, and oil it.

BROWN STUDY (opposite): Only when you are smoothly, completely tan, ➡ with no white margins for error, can you wear such "half-clothes." The skirt-and-bra is the sun-dress at its irreducible minimum. One skirt, here shown, with three tops with varying degrees of décolletage, from the covered-up jerkin to the peeled-down tracery-of-straps bra. The skirt: Crown Tested spun rayon, $15. Jerkin, $6. Deep halter, $5. Bra, $4. Claire McCardell designs. 10 to 18. Lord and Taylor; L. S. Ayres; Marshall Field

Pink-Look

Red lipstick was a shocker, and news, back in the 'Twenties. Since—it has become everyday, and unanimous. So, news is now in other shades. A deliberate intense pink, for instance—no relation to timidity.



The focus is on complexions (try a pink powder), and eyes (here, opaquely shadowed in grey).

The jumper dress: a Joseph Halpert design of Enka rayon crêpe. Sizes 10 to 18. $35. Bergdorf Goodman; Bullock's-Wilshire.

Look! Coral

Not red lips—but *coral.*
Lighter than you'd expect in tone,
setting a new make-up fashion.
Try it against the warm,
glowing tan that you have
either earned in the sun, or faked with a cake foundation.
Let, for the first time in years, your eyes look more
emphatic than your mouth. Shadow your lids in brown—perhaps—
and darken the lashes with black mascara.
Gilet cardigan suit, an Aldrich design in Onondaga rayon shantung.
Sizes 10 to 18. $40. Saks Fifth Avenue; Harzfeld's; L. S. Ayres.

Margaret Sullavan...portrait with symbols

People are talking about...

People Are Talking About....The temperature of the Channel waters late in May, of invasion points....The number of boys on short leave before going overseas....The number of men on twenty-day leave after eighteen months or more overseas....The phrase, "private enterprise," as though it were fresh-born every time it was used....The new game, "Who'll It Be?", in which the contestants line up a probable cabinet that would switch presidential votes—no one wins, but some verbal shiners are hung. (One player switched two votes with Dewey for President, Willkie for Secretary of State, MacArthur for Secretary of War, Stassen for Secretary of the Navy, and Eric Johnston, Secretary of Treasury)....

People Are Talking About....The enchantment of Jarmila Novotna, in wisps of chiffon, singing Offenbach's score in "Helen Goes to Troy," complete with a Trojan Horse of incomparable charm....The smashing line, the authority, and bursting colour of the new Léger paintings, all done in America...."Follow the Girls," a musical comedy that is little more than an expensive squirmy joke, except for the sly comic eyebrows and the barrelhouse voice of Gertrude Niesen....The enormous Toscanini concert at Madison Square Garden, with two hundred musicians and a fantastic program of Wagner and Verdi.... *The Curtain Rises*, the war book, by Quentin Reynolds, who on his foreign rounds is always accosting himself and saying, "I'm a stranger here myself," but who has this little description of a few days in a resort here: "At the resort a man asked me where I lived. I told him I lived in New York. 'How awful! All you see there are Jews.' " "I'm used to Jews," said Mr. Reynolds, "Where I've been lately, the place is full of them." "Where have you been?" the old man asked. "I've been with the 1st Division in Sicily," Mr. Reynolds answered. "Full of Jews. Perhaps it will please you to know that a hell of a lot of them were killed."

People Are Talking About....Montgomery Clift's extraordinary performance as the wounded soldier in Lillian Hellman's play, "The Searching Wind," with its riddling tension, its line about Mussolini's entrance into Rome in 1922: "Like an operation—just a few minutes more and the patient will be an invalid for life"....Juan Diego's spirited painting of New York skyscrapers, with the same flat unreality that skyscrapers have.... The movie, "Voice in the Wind," full of gloom, Smetana, and a curious war feeling....The Army's delight with the new job of the Overseas Red Cross girls who sit with the wounded, waiting for operations, bolstering some with, "Of course, you're scared cold, and why shouldn't you be?" ....Russian dominance in the Balkans and the quandary of U. S. foreign policy....

People Are Talking About....The Army barber shop cat named "Next," who had six kittens, named by the G.I.'s: "Haircut, Shave, Massage, Shampoo, Trim, and Getting-a-Little-Thin-on-Top-Shall-I-Put-Something-on-It?"....The twenty-one-year-old pianist, William Kapell, who has power, electric quality, and musicianship.... Walter Duranty's *USSR*, a history of the Soviets, mixed with hard-shell facts, philosophy, jingles, and a lot of personal theory....James Starbuck, the young, nervous, gleaming dancer with the Ballet Russe, who dances with the spontaneous joy of a freehand sketch....

People Are Talking About...."Chicken Every Sunday," a new comedy that stems from Rosemary Taylor's nostalgic book, but which actually seems much more like the cartoon, "Our Boarding House"—overdone, loose as cornflakes, and definitely funny....The sudden sight on the streets of one-armed men....The Invasion....The Pacific drive....*Dangling Man*, Saul Bellow's story of the wait before induction, of jangled convictions and stretched emotions, of nerves tuned tight as an A string: "Myself, I would rather die in the war than consume its benefits. When I am called I shall go and make no protest. And, of course, I hope to survive. But I would rather be a victim than a beneficiary."

⬅ Margaret Sullavan (opposite)

The game of "Allegories," combined with an unhampered stream of consciousness, furnishes the clue to this photograph of Margaret Sullavan, star of the Broadway hit, "The Voice of the Turtle." To some people she seems as simple as Americana, as brittle-sweet as rock-candy, as self-contained as eggs. Some think of her as synonymous with English bath soap, translucent colours, shimmering silk, and creamy milk in a copper pan. Others point to her hammer-like directness, her birdlike mobility, her doll-like candour. But all agree that she's as compartment-ed as an herb chest, with her life of actress, wife, and mother

They like to dine in cotton

RAWLINGS

Lady Stanley of Alderley (above), whose husband, Lord Stanley, a Lieutenant Commander in the British Navy, is stationed in this country. She chooses, for summer dining, a black, green, and white plaid cotton skirt—with the unexpected polish of black satin in a disarmingly simple sleeveless top-shift, just-below-elbow long gloves. The dress—a Mainbocher Original. Lady Stanley was formerly Mrs. Douglas Fairbanks

DÉCOR, FRENCH AND COMPANY

Mrs. Byron C. Foy (opposite page), whose husband, Colonel Foy, is stationed overseas. She chooses, for summer dining, the understatement of white batiste touched by the eloquence of flower embroidery, pale blue grosgrain sash. Photographed in Mrs. Foy's New York town house against "The Actor," a renowned Picasso formerly in the collection of Ambroise Vollard. The canvas was painted at the end of the artist's "Blue" period

Much ado about hats...They assume large proportions on the head

THREE things have made hat news in the past weeks.

1. The mysterious, unsolicited appearance of a Swiss magazine, sent to a long list of shops which formerly imported French models. It was stamped "U. S. Customs—Free of Duty, Port of New York". This magazine purports to show French models, among them many heavy, exaggerated hat fashions requiring far more material than the American millinery regulations permit.
2. The simultaneous appearance of actual French hats in New York, again heavy, elaborate, brought here from the Argentine, and from Lisbon.
3. The appearance, at American milliners, of hats that are more trimmed, more elaborate, more "milliner" than those that have been generally worn in the past few months.

The real or imagined connection between these three happenings has caused newspaper headlines, ranging all the way from hints at Nazi propaganda to suborn the American fashion trade, to rumours that the French hats were made under duress and were a joke on the Germans.

Actually it is a fact that there has been a natural trend, here in America, which has been developing for several months, away from the very small hats. With the coming of spring, women have turned more toward the trimmed, the contrived, the deliberately pretty feminine type of hat. This trend may be accelerated by the fresh fashion wind which has blown from France by way of Switzerland, but the American millinery designers are definitely determined to abide by their own voluntary code in conserving materials. And on these pages are hats that conform to these regulations—hats that are pretty, flattering, and do not violate either the spirit or the letter of this self-imposed law. They are all within the following Government-approved measurements.

1. Maximum circumference of hat brims on felt bodies (this means felt hats all of one piece) shall not exceed 48 inches. No limitations on crowns.

2. Berets are not to exceed 38 inches in circumference when made out of felt bodies or any other materials.

3. Hats made of fabric shall not consume more than 6 yards of material, 36 to 39 inches wide (or its equivalent), for one dozen hats.

4. The maximum use of (fur) felt skirtings (yardage) shall not exceed 8 strips per dozen of 15 to 18 inches wide and 45 inches long (or its equivalent).

5. The (wool) felt yardage, 72 inches wide, shall not exceed 3 yards per dozen hats.

6. The maximum amount of ribbon to be used is 1½ yards per hat, not including the head-size band.

7. Veiling of 19-inch width shall not exceed 1 yard per hat or its equivalent.

(Top) Mainbocher hat of non-critical materials—straw and flowers.
(Left) Straw and roses; Bergdorf Goodman

and in the news

Madame Tatiana du Plessix, of Saks Fifth Avenue, has made this pretty, *trimmed* type of hat for her clientele for more than a year, designed this one of grey baku and black and white horsehair—non-essential materials

The Countess of Carnarvon

BLUMENFELD

RAWLINGS

Irina Baranova **(above)**—twenty-four-year-old Leningrad-born "*Ballerina assoluta*"—has had a meteoric and varied career since her arrival in the United States in 1940. Skyrocketed from the Ballet Russe and the Ballet Theatre to the lead rôle of the moving-picture, "Florian," she is charming musical-comedy audiences this season by her dance in the romantic lead of "Follow the Girls." Here, she wears dinner-at-home tunic and pyjamas of black rayon satin

⬅ **Opposite.** The Countess of Carnarvon, better known in America as Tilly Losch, is photographed here with the paintings she exhibited in her recent one-man show at the Bignou Gallery. The Vienna-born dancer, most famous for her "Dance of the Hands," has been painting for only five years. She makes use of her knowledge of movement in her paintings...introspective pastorals, dewy fields and paths, settings for small, perversely naïve figures, primitive and plastic

London to Lisbon, Cairo to Delhi–A flight journey to the Orient on a mission for Britain's Ministry of Information . . . . By Cecil Beaton

[EDITOR'S NOTE: *Cecil Beaton has been temporarily stationed in India, is probably by now in Chungking. This is the first of a series of articles by him—the next, appearing in the June issue, will tell of life in the Viceroy's house.*]

AT the outset of my journey to the Far East our airplane crashed into flames, and although, miraculously enough, all of us escaped alive, our possessions were burned. It was only on returning to London to reequip that I realized more clearly, as though noticing for the first time, the difficulties besetting the civilians in England in the fifth winter of "Total War."

Doubtless the shock and after-effects of my accident had lowered my morale, but it was a greyer, more austere London that I saw. The rain poured in torrents; daylight hardly existed. I became more sensitive to the irritating restrictions, to the delays, the scarcity of transport. I discovered the disappointments of shopping even for what were now essentials. I noticed an increasing rudeness and exasperation.

It is sometimes less easy for the people in England to pride themselves that existence has become as austere as it has, than for them to regret the ever-descending standard of living.

When I left for the second time and arrived at night above a city of twinkling lights, it was to find oneself as happy as the urchins of the nursery story who looked with ecstasy through the windows at the magic of someone else's Christmas party. To throw open the windows and gaze at the baroque buildings opposite made one realize how very ugly is the London that we Londoners love. To admire the effect of lights on the façades of houses, on water, and through trees, this was a forgotten pleasure. To stay in even a third-rate hotel in Lisbon was to appreciate an unaccustomed, but very welcome, attention; to enjoy a feeling of luxury that is found nowhere in England today.

ONE had forgotten the pleasure of merely looking into shop-windows filled with goods that one would like to possess, even if one had the necessary money: Swiss watches, German cameras, American silk stockings, crystallized apricots, and nougats. To make a purchase that is wrapped up in paper is almost as pleasant as receiving a present. One finds that, accustomed to rationing, one does not possess the appetite for food of the ordinary bourgeois Lisbon. The length and variety of his every repast is something to which not only one's eye, but one's stomach has become unaccustomed. One had forgotten that fruit could be treated as a substantial course at the end of luncheon; that it is neither eccentric nor gluttonous to peel a pear, a couple of tangerines, and to skin a banana in addition to eating a handful of raisins and walnuts. Avid as is one's greed at first, an interval for readjustment must be allowed, and one feels acutely conscious of others at home being denied these treats.

On remarking the brand-new clothes of the average woman in Lisbon one realizes the complete disregard of fashion in England. Here even the most nondescript housewife wears a most exaggerated hat. On trains, in cars, in the street, one sees hats like enormous fans, like the "Fantouches" worn by the women in Restoration comedies, like mediæval caps, and such pleated headgear as the gipsies and beggars wear in Callot engravings.

A "depression" was floating about, the meteorological experts complained; and the rains poured. The winter sunshine was elusive this year. Soon one realized that even Lisbon is not unaffected by the war, that even *(Continued on page 116)*

LYDIA CUSHING EMMET

Sculptured by Zadkine

Opposite: Herewith a three-way collaboration of talent. An artist, Lydia Cushing Emmet, turns model. A dress designer, Adrian, turns "sculptor," using crêpe as clay. And a famous sculptor, the Russian-born, Paris-bred Ossip Zadkine, at Vogue's persuasion, has made a "fashion sketch" in clay. The dress about which all this artistry revolves is "Statuesque," a wistaria-pink rayon crêpe evening dress especially designed for tall women. It is bare, graceful, and with a dimensional quality in its draping. The Adrian dress: Bonwit Teller; Nan Duskin

JOFFÉ

TOWN SHOE I. MILLER

Made them (up) myself Rules for making the best cosmetic-stockings: When you wear leg make-up in the city, buy it in stocking colours. Light, if you do not tan: darker, if you do...Stockingless feet are more comfortable in shoes with wriggle-room, rather than a glove-fit. Low heels keep the foot in an easier position than spikes...Keep your legs hairless, smooth. A skin lotion and a depilatory are accessories before this fact...You'll be surprised how much easier-to-apply this year's crop of leg-make-ups are. For instance: a colour-packed terry-cloth pad that you just dampen and brush over the legs.

Wet-wash or dry-clean yourself

Below, you see a smooth-skinned beauty who is about to take a bath—in a steam-room. Which reminds us, that there are plenty of ways to get clean besides the conventional duo: the shower; the rub-a-dub-dub in a tub. A steam bath, with the added dividend of a good salt rub, will cleanse your skin pore-deep—and will make it seem smoother. A good thing to *note bene* before you take to your brief sun-back dress, or briefer bathing-suit.

Crowded Army towns, big defense centres—or trains—do not always boast of digs with strictly private baths. For these unaccustomed-as-I-am moments, it's good to remember an old European trick: the scrub with eau de Cologne. Use a real eau de Cologne, clean-scented and full of tang. Saturate a brusque wash-cloth with it, and give yourself the tingling works. This will not only dry-clean you, but will make you feel wilt-proof and spruce.

In the summer, when you swim and sun-bake often, your skin naturally dries more than somewhat. More water plus suds just worsens this situation. But you still want to get the salt off you—and you can. Use a scented body oil, as a supplement-bath, when your skin is crackling with dryness. Pour the oil into your palms, and massage it all over your body. Then take an extra-absorbent towel, and buff yourself with it. Afterwards, you'll use a dusting powder, and you'll feel perfumed, immaculate, silky-skinned.

Then there are the baths that cleanse *plus*. For instance: at the end of a rugged day, run a lukewarm tub, foaming with bubble-bath. Maybe it's only mental—but somehow lying in coolish foam manages to snip off some of the ragged edges of a heat-worn temper.... Pine oils and pine salts seem to add a large dose of relaxation to a summer tub.... There's a sulphur bath preparation to be used as a sort of synthetic spa bath.... The scented bath oils lend a lingering faint scent to you, after the bath. Just right with summer.

RAWLINGS

⇐OCEAN BATH in a strip of bra; atomic, tied-on breeches. Newest irreducible minimum for swimmers. Brown, beige, printed Mexican cotton. Sizes 10 to 16. $8. Best's; Rich's; Frederick & Nelson

TONI FRISSELL

Before I lay me down to sleep

I aim one swift, poisonous thought at those girls who "just wash and go to bed." Then, knowing that the same sleep that knits up the "ravel'd sleave of care" is also good for picking up a few dropped beauty stitches, I whip through a nightly beauty régime...beauty wiles that work while I sleep.

Twenty minutes (at the most) is all it takes.

• I pluck out the strays that wander off my eyebrow line—night is when to do it because tender skin should be given time to recover from tweezing.

• I brush out my hair in long, jerky strokes because pulling helps to keep the scalp in circulation...and gives pink cheeks, for a bonus at the same time. I wrap my hair in a white chiffon handkerchief or in a length of pink malines, tied on top with pretty pink satin bows....

• I make like a seal. I do a once-over lightly with oil or cream or lotion to protect my skin from chapping...not forgetting a double dose for elbows and heels that are apt to be in a tough spot.

• I dip a fine-tipped paint-brush in cuticle oil—and include toenails as well as finger-nails when I'm making the rounds. Afterwards, a hand cream.

• I spread night-cream or oil all over my face—meaning collarbones on up to the hair-line. (This is where I envy the oily-skin girls who just dash on a fresh-smelling astringent after cleansing.)

• I keep my hands off those "bumps" that crop up on my face or back and paint them liberally with a "disturbed-skin lotion" instead.

• I give the tiny lines around my eyes something to sleep on—a soft cushion of emollient eye-cream, patted on ever so gently.

• I pamper my feet after their hard day's work, by bathing them in summer with a cooling foot lotion. And, anyway, I like the idea!

• I keep an eye-cup and lotion on my bedside table and use them at night for the clean-feeling this gives me. I gargle for the same reason.

• Even if I'm dog-tired, I stick to this beauty routine because, if not, by tomorrow I'll look like something that shouldn't happen.

Usually all this puts me to sleep as soon as I hit the pillow because a beauty régime is like a bedtime story—it's a good sedative.

Z-Z-Z-Z-Z-Z-Z-Z-Z-Z-Z——

• And oh! I forgot to brush my teeth!

OPPOSITE: She goes to bed with a smile on her cleaned-and-creamed face. She finds her nightly beauty régime a sort of occupational-therapy. A soothing habit-régime, that sends her to her eight hours' sleep with the very sedative thought that she has, this night, already put a better complexion on tomorrow

JON MILI

Pool-a-house plan...*Whereby several*

POOLING a summer house in the country is a saving-measure about as sound and as timely as a War Bond. It's more than that—a rest-cure, a workout, a practising course in Ethics and Human Relations, a four-month *fête champêtre.* It's an economy of cash, A-coupons, and meat points; it's a mass assault on tedious chores. It's a season of house-parties, where no one heads the table and everyone foots the bills. It's medicine—and it's delicious! We know whereof we speak, because we were pioneer house-poolers, a couple of summers ago. Now we're waiting impatiently for another First of June, and another group-trek into the gentle wilds of Westchester, laden with moppets, Polaroid glasses, ration books, and *enough* Band-Aids.

The House-Pool solves an assortment of dilemmas. Perhaps you'd like to get the children out of town, through the simmering months when the pavements sizzle and eggs are used for street experiments. But gas is short, and the search for servants long. And especially if your husband is overseas, you're reluctant to trace any intricate Designs for Country Living. Possibly you have a job or are doing volunteer work which ties you to town, six out of seven days a week. But take heart: your problem is not unique, and your solution can be collective.

Almost certainly you can locate a couple of women in analogous plights. They needn't be your nearest and dearest friends, and they *shouldn't* be your relatives—unless, in your family, the ties that bind are of a fresh, unfettered pattern. But they all must be people of good-will, and good credit—people who share some enthusiasm with you: whist, badminton, Beiderbecke, or the works of Henry George and Evelyn Waugh. Probably, among you, you can unearth one or two male connections who can be trusted to roll the tennis-courts, arbitrate with the local liquor store, and take a firm hand with children and tomato plants. Love and cherish such a man dearly, for lo!, in a house-pool, he is more rare than rubies—not only for his muscular endowments, but also for his different point of view.

If the adult contingent works in town, of course you must limit your choice of

households summer happily under one roof

location to commuting distance. But don't be depressed by the prospect of leaving your sweet green wilderness every morning to board a city-bound train (in this summer of improvised and re-collected Rolling Stock, you may very well come in from Jersey in the car in which Lincoln wrote the Gettysburg Address). Your daily sorrow will be more than balanced by your nightly joy: being spewed from some dank, dark railroad tunnel out of the hot, tightly-corseted city into the cool négligé countryside.

Prime requisite is that the house be BIG, with plenty of room for company—and privacy. If you can find a place with its own tennis-courts and pool, be grateful. If you can't—look before you lease at what the environs offer in the way of horseback riding, tennis, swimming, golf.

You'll discover that a group ranging in size from six to twelve members works best—the more miscellaneous, the merrier. If, among you, you can muster only two or three youngsters, and those of odd and uncongenial years, you'd better plan on a constant rotation of Young Visitors. After all, the *raison d'être* of most house-pools is the children—and they must have companionship. In choosing your own colleagues in co-operation, black-list all bearers of grudges, non-professional prima donnas, and I-Feel-Pain-More-Than-Others and The-World-Owes-Me-A-Living types.

Everyone must be ready to realize that expenses usually exceed the estimates. Before you move one towel out from town, elect a treasurer from your ranks, and let her word be law. She pays all the bills; at the start of the season, she collects down-payments, and opens an account at the village bank, supplementing it weekly or monthly, as you may agree. You must split expenses equally, by the head. No rebates for absenteeism, no cut-rates for children. Baby may look *wie eine Blume,* but he probably eats like a slug.

Be forewarned: the telephone bills are a battling bone of contention. Here the share-and-share-alike rules can't fairly apply. If one of you is nervously negotiating with Hollywood, and another whispers daily endearments to *(Continued on page 123)*

DESPIAU FOREMOST SCULPTOR

ZIZOU—DAUGHTER OF ELIE FAURE, THE CRITIC

CHILD'S HEAD—IN THE MUSÉE DU LUXEMBOURG

MARIA LAMY—THE MOST FAMOUS OF FRENCH MODELS

MADAME FONTAINE—PARISIAN ÉLEGANTE. BRONZE, 1929

OF OUR TIME *By Frank Crowninshield*

LAUGHING GIRL
BY CARPEAUX, 1870

NEWS has just reached New York that Charles Despiau, the French sculptor, is alive and intermittently at work in his Parisian studio, at 47 rue Brillat-Savarin. That ancient, vaulted, and ramshackle atelier I remember well as the abode of dim shadows, faint skylights, winding stairs, dusty plaster casts, and rows of only half-covered armatures. As in the cases of Picasso and Rouault, two of the French painters who dared Fate by remaining in Occupied Paris, the Germans have left Despiau, if not entirely unmolested, at any rate beyond the reach of a warden's key.

This extraordinary man is now seventy-one; small, frail, with a faint voice, grey beard, brown eyes, and an engaging smile. His hands are delicate, his arms extremely strong, a reason, perhaps, for the singular combination of finesse and power in his work.

His tastes have always been of the simplest order: a love of hard work, solitude, good music, Persian cats (of which he always maintains a considerable brood), grey sweaters, Madame Despiau's inspired French cooking, and the hunting down (sometimes in the company of Cecil Howard, the American sculptor) of such partridges and rabbits as dare to cross the orbit of his clairvoyant eye. (Despiau likes to say that, if ever he were denied a *métier* with clay and plaster, he would end his days as a gamekeeper).

Born of peasant stock (his father had emerged from the peasantry to become a plasterer, working, on occasions, for artists of renown), Despiau has persistently kept aloof from worldly or fashionable affairs. Indeed, when he is asked to buy a railway ticket, find an address in another quarter of Paris, or have dealings with a bank or Government bureau, he is wholly at a loss as to how to proceed.

Similarly, he has never shown interest in the theatre, racing, smart women, dinners at great houses (he has never owned a *frac* or a dinner-coat), and the other, to us, intriguing manifestations of Parisian gala. His thirst for social contacts is quite satisfied by a dinner—at Les Deux Magots, Les Lilas, or the Café Flore—with Dunoyer de Segonzac, and the other painters and sculptors who compose his little group of friends.

Once, a rich but quite unpolished French industrialist was urging Despiau—who has a horror of vulgarity in men—to model his portrait. The next day the plutocrat arrived at the sculptor's studio, in a remote district near the Parc Montsouris, not far from the Villa Corot, in order to press his request. He was asked by Madame Despiau (a demure, unobtrusive, nun-like creature, with a thin but extremely sensitive face) to wait in the master's *salle d'attente*. After a delay of ten minutes, Despiau entered the room, his face suffused with gloom. The visitor noted, too, that his right hand, which was heavily bandaged, emitted a pungent and unmistakable odour of iodine. *(Continued on page 136)*

CHARLES DESPIAU, STILL WORKING IN PARIS

SELF-PORTRAIT OF THE ARTIST, IN TERRA-COTTA

Colonel Philip G. Cochran, the Great Wing of Burma

LEFT: Chipper and brilliant with planes ever in his brain, Colonel Cochran is the apotheosis of young American flying—serious in the air, gay on the ground. It was Cochran's tactics and sparkling daring as Air Chief to the late General Wingate in Burma that landed Wingate's Airborne Raiders one hundred and fifty miles behind the Japanese lines. (He and Wingate were known as "The Beard and the Wing.") At thirty-three, Cochran is an old hand at guerrilla warfare, unregimented and personal. In North Africa he not only moved to the front without sanction, but then took over an American air strip and its squadron of P-40's.

He wears five major medals and is the hero of the comic strip, "Terry and the Pirates," in which, as Flip Corkin, he is the daily escape of 23,000,000 U. S. readers. His own life is better.

UP FRONT

JOHN HERSEY (opposite), a correspondent on two fronts, spent the summer of 1942 aboard the first *U. S. S. Hornet* (now sunk) and on Guadalcanal. From there he cabled reports to *Time* and *Life*, wrote two factual and intuitive books, *Men on Bataan* and *Into the Valley*. The son of missionaries, he was born in Tsientsin, China; was educated at Yale and Cambridge. Today at thirty, longitudinous, handsome, and quick to smile, John Hersey is married to beautiful, grey-eyed Frances Cannon, is the author of the best-selling first novel, *A Bell for Adano*. Full of facts, his story was written after an assignment in Sicily. It is bitter indictment of a loud-mouthed general who smashes the work of an earnest, knowledgeable AMG officer. As in all Hersey's writing, it is the undercurrent of awareness and sensitivity that makes the bell ring.

GJON MILI

John Hersey, War Correspondent, the Author of "A Bell for Adano"

"LOS TIEMPOS"—COUNTRY HOUSE OF MR. NORMAN CHANDLER, PUBLISHER OF THE "LOS ANGELES TIMES"

RALPH CRANE

The Norman Chandlers—

MR. AND MRS. CHANDLER, WITH THEIR BOXERS

BRICK-FLOORED VERANDA AT "LOS TIEMPOS"

LIVING-ROOM OF THE CHANDLERS' SEA-BLUE APARTMENT IN THE TOWER OF THE LOS ANGELES TIMES BUILDING

THEIR TWO-WAY LOS ANGELES LIFE AND "*TIMES*"

In Los Angeles, the Norman Chandlers lead a two-way life—a public life responsible and useful; a private life pleasant, sound, and remote from Hollywood shadow-play. Mr. Chandler, who is publisher of the *Los Angeles Times,* was one of three outstanding American newspapermen who recently visited England at the invitation of the British Minister of Information. Mrs. Chandler is an active Director of the Los Angeles Symphony Association, a hard-working Vice-President of the Children's Hospital—studies Political Science, turns her searchlight intelligence on *Times* editorial policy.

In town, the Chandlers have a living-room-kitchen-bath apartment in the tower of the Times Building —a blessing for its economy of time, gasoline coupons, and domestic help. The big, serene living-room is a dim undersea blue, flickering with Chinese green, the walls washed with mirrors. Here the Chandlers snatch mid-week rest and entertain all distinguished Visiting Firemen. Their country place, "Los Tiempos," lies outside Los Angeles under the beautiful, jagged Sierra Madre. A long, light house, it ambles around patios brilliant with azaleas, splayed with sunshine. Here the Chandlers spend quiet week-ends, work in the orchards, ride horseback, with their daughter, son, and foster-son who came to them from Pearl Harbor.

MORE PICTURES OF "LOS TIEMPOS" ON PAGES 126 AND 127

CECIL BEATON

Matthew Smith, a painter famous for a palette loaded with hot pinks and reds

Osbert Lancaster, caricaturist, scathing art critic, works at the Ministry of Information

Peter Pears, vibrant young tenor (right), sings songs by Benjamin Britten (left)

LEE MILLER

Sid Field, England's great new comic: (at left) Field as he is; (above) as "Spiv," an elegant cockney, flashy but guileless in "Strike a New Note"

CECIL BEATON

John Gielgud, noted actor-director in his production of the Restoration comedy, "Love for Love"

LEE MILLER

Virginia Cowles, American author of "Looking for Trouble," now works for Ambassador Winant

London Spotlight

By Lesley Blanch

PERHAPS the most striking thing about London, this early spring, is the flash new white outfit worn by the American M.P.'s, with crushing tin helmets blanco'd to dazzle-point, white belts, gloves, and spats, imposed on the sober khaki. They are a constant entertainment to the public, though, I fancy, irksome to the wearers. One waits for them to break into a song-and-dance act, and hoof it to their beat.

The next most noticeable thing in London is probably the shabbiness. Dreary, drab, paint-peeling houses. Boarded-up windows. Bomb-sites: old scars, and new, gaping wounds. Tired, dank, mended, and darned clothes. And then, amazingly, the still pretty faces, the still gay and inconsequential air of festivity which creeps into even the smallest get-together, whether it's drinks at the local pub, or a cook-your-own-dinner party. London is obviously tired, this fifth year of war, but definitely on top.

CECIL BEATON

Deborah Kerr, starring with Robert Donat in the new Korda movie, "Perfect Strangers"

Black-out or no, night-life is still as gay as may be. Taxis are as hard to find as gold nuggets. And harder to keep. That is, once you've secured one, you try to tempt the driver to stay with your party all the evening, as there'll be no chance of finding another, to take you home later. (Thus, taximen are now having the time of their lives, included warmly in every party, cherished and fêted; honoured guests at any table.) Long dinner-dresses are seldom worn, except at private parties, such as those informal-formal parties which the King and Queen hold for their friends, at Windsor. The Guards regiments are always there in full force, and the two Princesses dance indefatigably.

LEE MILLER

Lady Birkenhead, author of the best-selling biography, "Against Oblivion"

Entertainment booms. Cinemas are reviving old favourites, such as "Mutiny on the Bounty," or "Ruggles of Red Gap." The Tatler Theatre specializes in Russian pictures—superb documentaries and newsreels, and such historic epics as "Alexander Nevski," with Prokofieff music, or the enchanting Technicolor fairy-tale, "Little Humpback Horse." "The Childhood of Maxim Gorki" was seen again and again by the *(Continued on page 108)*

Countryside cottons

Wear this black cotton suit with a blouse in town, a bandeau in the country. $15. Bandeau, $4. By Claire McCardell. 10 to 18. Lord and Taylor

TONI FRISSELL

White cotton gabardine tennis dress with raglan armholes scooped out to give your overhand all the freedom in the world. Henry Rosenfeld design. Sizes 10 to 16. $9. Bloomingdale's; Filene's

New lines for cotton. Its yoke is shoulder-high in front, forms sleeves, dips to the waist in back. Striped Guatemalan cotton against black Everfast cotton. Sizes 10 to 16. $25. Lord and Taylor; The Blum Store

OPPOSITE: Bold stripes for the thin-as-a-pin. Beach sari upheld by a shoestring. Black-and-pink Everfast cotton with white dots. Sizes 10 to 16. $10. Franklin Simon; Bonwit Teller, Philadelphia; J. W. Robinson; Jordan Marsh

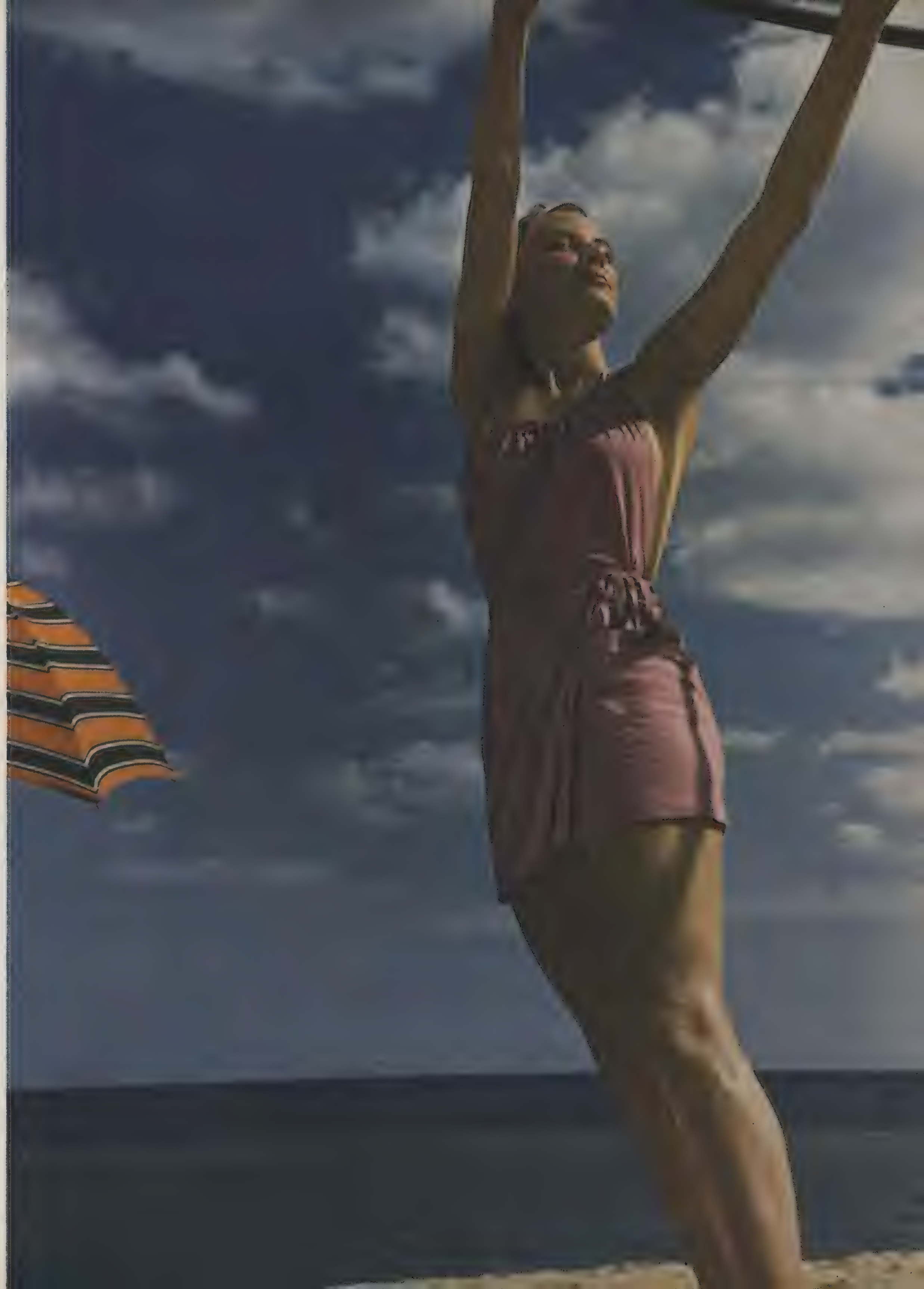
WRAP-AND-TIE SUIT (opposite)—one of the newest wrap-around designs in a summer of wrap-around suits, in an era when drapery and drawstring substitute for elastic pliability. All of one piece, this suit. Wrap and tie it yourself. Tighten drawstring halter as snug as you wish. Wind skirt about you, side-swiping one hip, bow-tying the other. Long-skirted alternative for the scanty-pantie wrap-around worn by the very young and slim. Of Celanese rayon jersey—in sea-anemone pink. Tina Leser design. $17. Sizes 10 to 16. Peck and Peck; I. Magnin; Frost's

Close ties in bathing-suits

TONI FRISSELL

DRAWSTRING TIE SUIT (above)—one of the newest designs in a summer of bathing-suits that wind, wrap, or tie to fit your shape. Skirt ties at waist, swings free above little white under-shorts, below a halter that's almost as long as a bodice. Tie it yourself, snug as your own waist, by a drawstring of green cording. A modest bathing-suit with a sense of ease—if the naked maillots are not for you. Of rayon jersey, foam-white against your tan, foam-light against yourself. Sacony design. $9. Sizes 10 to 16. Saks Fifth Avenue's Young Circle Shop

TONI FRISSELL



Vogue's

JUNIOR Fashions

REPRODUCED COURTESY OF "LIFE"

Tee Matthews, just turned seventeen, looks more like the dream-queen of a 4-H Club than the arch-type pin-up girl. Yet, when this photograph of her appeared in *Life,* many a prosaic pin-up was un-pinned to make way for Tee Matthews. The glamour girls of yesteryear began to lose face, their pictures ended up in the waste-paper drive, and fan-mail deluged Winter Haven, Florida, where Tee Matthews lived until she came to New York two months ago to model.

Actually, she is no world-shaking beauty, but her particular brand of bright, burnished youth is a good look to the soldiers. The pilots of Avon Field entitled her Queen of the Range—proof that she has come into the range of their sights as a hit. So...if you have been wearing heavy theatrical make-up and mahogany lipstick in the fond belief that beauty should imitate klieg-light make-up, it might be a tip for you to know that the new trend in looks is the natural look. And remember, this new look doesn't just happen. It's a matter of deliberately choosing a light, clear lipstick. Wearing your hair in a chipper way. Deliberately showing your glowing skin (and staying healthy, so that your skin will stay that way, too).

NEW MODEL TEE IN NEW YORK

FRANCES MCLAUGHLIN

⇦ **TEE MATTHEWS** at work, modeling Vogue's Junior Fashion #1. Sun-dress of aqua Everfast cotton, piped with fuchsia braid. An Emily Wilkens design. About $14. Bonwit Teller; I. Magnin; Neiman-Marcus. 'Teen-age sizes—10 to 16.

• For Vogue's Junior Fashions in shops in other cities, see page 140

TONI FRISSELL

MORE JUNIOR FASHIONS ⇨

JUNIOR Non-identical Twins

JUNIOR FASHIONS #2 AND #3

JUNIOR FASHIONS #4 AND #5

JUNIOR FASHIONS #6 AND #7

SOME sisters like to dress like-as-two-peas. Some don't. Even some twins don't like to be carbon copies. But it's a smart idea to dress in "related clothes" with slight variations...as these sixteen-year-old twins do here in their summer wardrobes. (Above) Variations on the Panama straw cloche. Each $11. Dobbs; Stern's.

#2. No time like sixteen to bare a midriff in a bathing-suit. Could be this brown-checked pink gingham. Carlwynn design. Sizes 9 to 15. $8. Bloomingdale. #3. A smooth midriff's part, too, of this gipsy-skirted Everfast cotton piqué suit for surf and sand. Emily Wilkens design. 'Teen-age sizes, 10 to 16. $13. Bonwit Teller.

#4. Dressed-up dress for lunch-in-town, Sunday lunch-in-the-country. Toast-brown Crown Soap 'n' Water rayon shantung. Blue appliqué. 9 to 15. $18. Altman. #5. Reasonable facsimile of the dress above (worn same time)—this canary-coloured Chinese silk shantung dress. Hi-Dee design. Sizes 9 to 15. $23. Altman.

#6. Nice way for a twin to establish her identity on a dance floor. Red-checked dancing dress, topped with white eyelet piqué. Sizes 9 to 15. $23. Jay Thorpe. #7. Fun for the other twin to dance in...a bow-necked dress of the selfsame Peter Pan checked gingham...fine for square-dancing. Sizes 9 to 15. $20. Altman.

• For Vogue's Junior Fashions in shops in other cities, see page 140

JUNIOR FASHIONS #8 AND #9

KAY BELL

KINDRED SUITS. (#8) Oatmeal-coloured Irish linen suit with a ledge-shouldered jacket. Dotted balloon cloth blouse. Suit, $15. Blouse, $8. Hi-Dee design. Sizes 9 to 15. Bendel's Young-Timers; Vandervoort's. (#9) Blazer suit; pale blue cotton twill. 9 to 15. $9. Joan Miller design. Bloomingdale's; Kaufmann's

Guess how

JOFFÉ

much?

Five guesses. One hint—each costume has something about it that makes it look more expensive than it is. Guess how much—then turn to page 123. One game when it's more fun to be wrong than right because the price is lower than you think!

1. Looks like more $$s because of a good wide grosgrain sash; because of its clear print. Black-and-fuchsia rayon shantung dress. By Henry Rosenfeld. Sizes 10 to 18. Arnold Constable; The Blum Store.

2. Looks like more $$s because of its subtle apple-green shade; its beautifully moulded shoulders; star-lighted belt. Rayon shantung dress. Huxley design. Sizes 10 to 18. Lord and Taylor; Joseph Horne.

3. Looks like more $$s because brown and white, well handled, has a natural expensive look; because of the smooth, good fit of shirt and skirt. Enka rayon jersey. Sizes 10 to 16. Altman; Garfinckel's.

4. Looks like more $$s because of its absolute understatement; its heavy, dull texture; the new-again touch of a cummerbund. Black dress of Heller rayon jersey. 10 to 16. Altman; Himelhoch's.

5. Looks like more $$s because of the hand-made look of rolled and tucked décolletage; full (but law-abiding) sleeves. White blouse, rayon jersey crêpe. 12 to 18. Henri Bendel; I. Magnin; Himelhoch's.

"DESIGN" FOR LIVING IN THE SUN

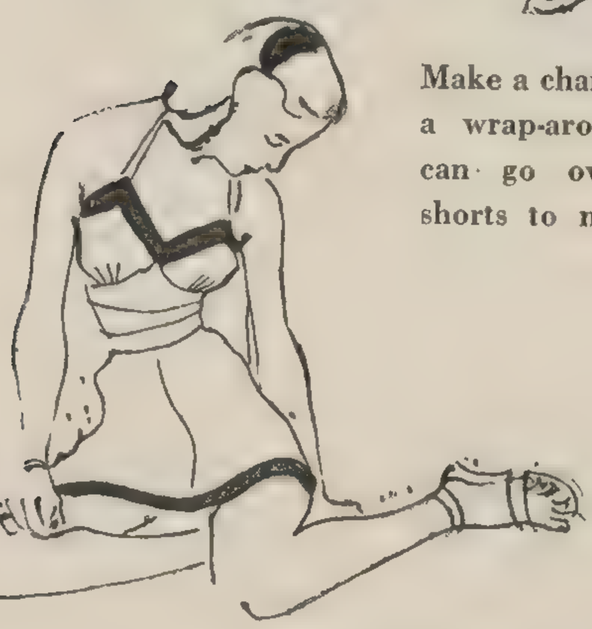
One sunflower you can sew yourself—in cool, bright-printed calico. Cap-sleeves, gathered skirt. No. 5144

Make a pretty pinafore... square-necked and sleeveless; navy-and-white striped cotton. Design No. 5149

Make for lunch, cabaña or terrace—this green shantung dress with high collar, tucked bodice. No. 5181

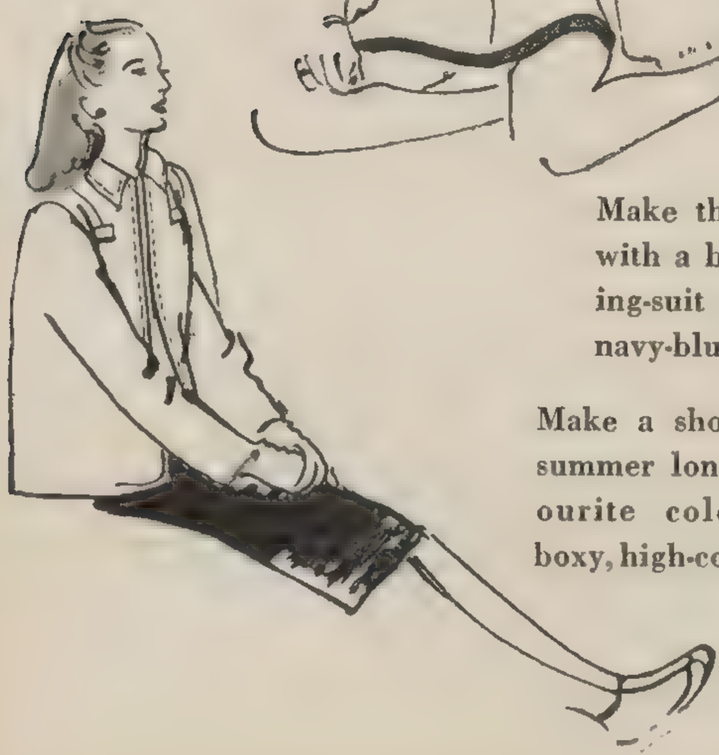
"I'll take scallops for lunch" —this little shift in bright pink (or bright blue) polka-dot poplin. Design No. 5135

Make a change for yourself, a wrap-around dress that can go over halter and shorts to match. No. 5108



Make the most of the sun with a bare two-piece bathing-suit of white piqué, navy-blue banded. No. 5057

Sew what? Sew a grey-and-blue striped chambray with a camisole top, a tiny sun-shutter bolero. No. 5175



Make a short coat for all summer long—of your favourite coloured tweed; boxy, high-collared. No. 5180

• Sizes and back views on page 142

How to have A FIGURE you're proud of!

These are the snapshots that Mrs. Davis sent to Ann Delafield as proof of her achievement. She reduced her weight 23 pounds, her waist 3½ inches, abdomen 6 inches, hips 5 inches, through improved posture stands an inch taller. She now has "bathing suit figure" to be proud of. (*Right*)

To Mrs. Helen Davis of Ann Arbor, Michigan, working for figure improvement was an old story. She had repeatedly taken off a few pounds, then put them right back on. At 26, after she had her first baby, she decided something drastic had to be done. Fortunately for her, she enrolled for the DuBarry Success Course. Today, slender, attractive, glowing with vitality, she says: "*The Success Course has all the answers.*"

"It came as a welcome surprise to me," says Mrs. Davis, "to find in this one plan the answers to all my questions about face and figure improvement. In 6 weeks I lost 13 pounds. I kept on and lost 10 more, now weigh 120. I gained a figure I am proud of, and I know how to keep it! My skin was rather dry and coarse looking; now it is soft, fine-textured and clear. I had only a vague idea of how make-up should be applied. Now, I know just how to achieve the effect I want. And I've already saved the price of the Course by learning to be my own hairdresser.

"In fact, I simply cannot recommend the DuBarry Success Course too highly. I want to rush up to every overweight or unattractive girl I see and tell her about it."

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LONDON SPOTLIGHT

(Continued from page 95)

experts and enthusiasts, and discussed as passionately as "Citizen Kane" was last year.

The new Terence Rattigan play, "While the Sun Shines," is a big success: the Lunts are dug in at the Aldwyck, and enchanting audiences and friends. Eric Linklater's new play, "Crisis in Heaven," a fantastic mélange of mythological and historical characters, is eagerly awaited. Cecil Beaton designed the clothes, and we are promised the spectacle of Helen of Troy married to Voltaire, giving birth to a British policewoman, with Florence Nightingale as the midwife at this unusual labour.... Robert Helpmann, the ballet dancer of the Vic-Wells, has staged "Hamlet"—plays lead, and tears every passion to tatters, stamping and posturing in the latest Shakespearian production.... Oscar Wilde's "An Ideal Husband" is having an enormous success at the Westminster, in a Rex Whistler setting of the period; less adult entertainment is "Junior Miss," which, together with "My Sister Eileen," makes the doughboys feel at home.

Sid Field is the new discovery: a flashy, fleshy, real oldtimer, in the great line of music-hall comics. He is all England. The robust and rousing north; the sharp and yet pathetic Cockney; the great, brawling provinces; the little squalid streets. Saturday-night markets, football crowds, the dogs, the pubs, the Sunday roast—that's his background; he's part of it, and it's made him what he is today—our most significant comic. He has become a real craze, and everyone goes again and again to the show (a rather mediocre, brassy, loud revue called "Strike a New Note") in order to see Field.

Watching him, one senses his dramatic powers and range. Behind every antic we see the pathos of the true artist. For whereas he can not, perhaps, compete with the crisp, split-second timing of Bob Hope, he has a far wider range. He and Hope are perfect exponents of the new style comic who has done away with fancy outfits and appears an almost credible figure. But while Hope is best to listen to, Field is best to see. He is at once good-natured and surly, with a tough charm not unlike that of Jean Gabin. He has the most beautiful and expressive hands imaginable. These hands are in strange contrast to his rather battered, bruiser-type mug, which has the unfinished, blobby guilelessness of a Thurber type. Sid Field is tipped for stardom in the straight rôles now, and film moguls are jostling for his services. He hopes to be able to work in the Shaw-Pascal picture, "Cleopatra," and told Shaw straight that he'd never read a page of his before, but he felt confident of being able to play Britannus all the same.

(Continued on page 113)

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So easy to apply and quick to dry,
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legs and off the clothes. Water-resistant.
Clings, until deliberately washed away, with a
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Schiaparelli Red
"Shocking Radiance"
new accent for lovely lips

LONDON SPOTLIGHT

(Continued from page 108)

Film studios are working at top speed. Korda will open his new London venture with a post-war comedy of two young Service people, demobilized to face each other as complete strangers, grown apart by the war years of severed interests and separation. This will be called "Perfect Strangers," and have Deborah Kerr and Robert Donat in the leads.... Vivien Leigh is now standing by, to take up her rôle as Cleopatra, in the Shaw-Pascal opus, with Claude Rains, due here any moment, playing Caesar. Her husband, Laurence Olivier, wearing a mediæval-tomb hair-cut, is on the last lap of his first director-actor job, both directing and playing "Henry V."

The second Coward picture is just about ready to be press-shown: a Technicolor study of small people, between the two wars.... The thought that Orson Welles may come here to direct "War and Peace" for Korda plunges all the intellectuals into a frenzy of anticipation. His playing of Rochester in "Jane Eyre" was very much criticized for being too Byronic....

Michael Powell, who made the controversial "Colonel Blimp," has just completed his "New Canterbury Tales," a Chauceresque fantasy which switches from the Pilgrims of then to those of now—a soldier, a Service girl, a doughboy, et cetera, en route for Canterbury, held up by air-raids and all the impedimenta of wartime travel.

The National Gallery continues as the cultural centre of London. The lovely series of lunchtime concerts begun there by Dame Myra Hess are now an established delight, and a real cross-section of Britain—from the Queen to the typist at the M.O.I.—can be seen there, munching their sandwich lunch, swilling canteen coffee, and listening to Bach, Mozart, and Brahms.... A new singer of considerable note is Peter Pears, for whose passionate and vibrant tenor Benjamin Britten set the "Sonnets of Michelangelo" to music.... Concerts sound a rather national note —all-Russian programs, from Glinka to Katchaturian; or all-French chamber-music, Faure, Chausson, Debussy. Or special broadcasts of contemporary American music.

Books are sold out as soon as printed. One of the most charming of recent biographies, *Against Oblivion*, was written by Lady Birkenhead, who has writing in her blood, being the daughter of Lord Camrose, a power in the press. It is the life of Joseph Severn, the painter friend of Keats, and an ancestor of the Birkenhead family.... Everyone borrows the latest American importations: *So Little Time* is the current craze, though, on account of the deplorable example set by certain characters, some R.A.F. wives are discouraged from reading it by their more pru- *(Continued on page 114)*

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LONDON SPOTLIGHT

(Continued from page 113)

dent husbands.

Art galleries do brisk business. The work of Graham Sutherland and Matthew Smith is much sought and bought. At intervals, the Official War Artists' work is shown at some big gallery. The Queen continues to buy for her private collection, and has commissioned some John Piper drawings of Windsor. Among her recent acquisitions are Augustus John drawings and a Sickert painting of St. Paul's from the river.

An interesting, and madly controversial art film has just been made, called "Out of Chaos," which endeavours to explain the workings of the artist's mind through the process of creative thought, as well as dealing with the debatable question as to whether war has been a stimulus or a depressant to the artist. Henry Moore, whose studies of the bombed-out Underground sleepers were so remarkable, has reenacted his process of thought and inspiration, together with the actual shelter words, in the Underground. Sir Kenneth Clarke, Director of a National Gallery, Graham Sutherland, Stanley Spencer, Paul Nash, and art critic Eric Newton have all cooperated in this remarkable picture. They like it; they think it makes sense, and they welcome the opportunity it gives them to present their problems and ideas to the larger public.

Looking around, to give a final, all-embracing view of London just now, I think there is a predominant interest in extremes. Very, very long hair, streaming down on the shoulders, or else a slick near-Eton crop.... Being violently pro-Russian; extreme Left-wing Socialist; or diehard, uncompromisingly Tory.... Aching nostalgically for the good old days, or being utterly determined never, never to go back to them. The past and the future.... But where is the present? Beginning, many people believe, with the second front.

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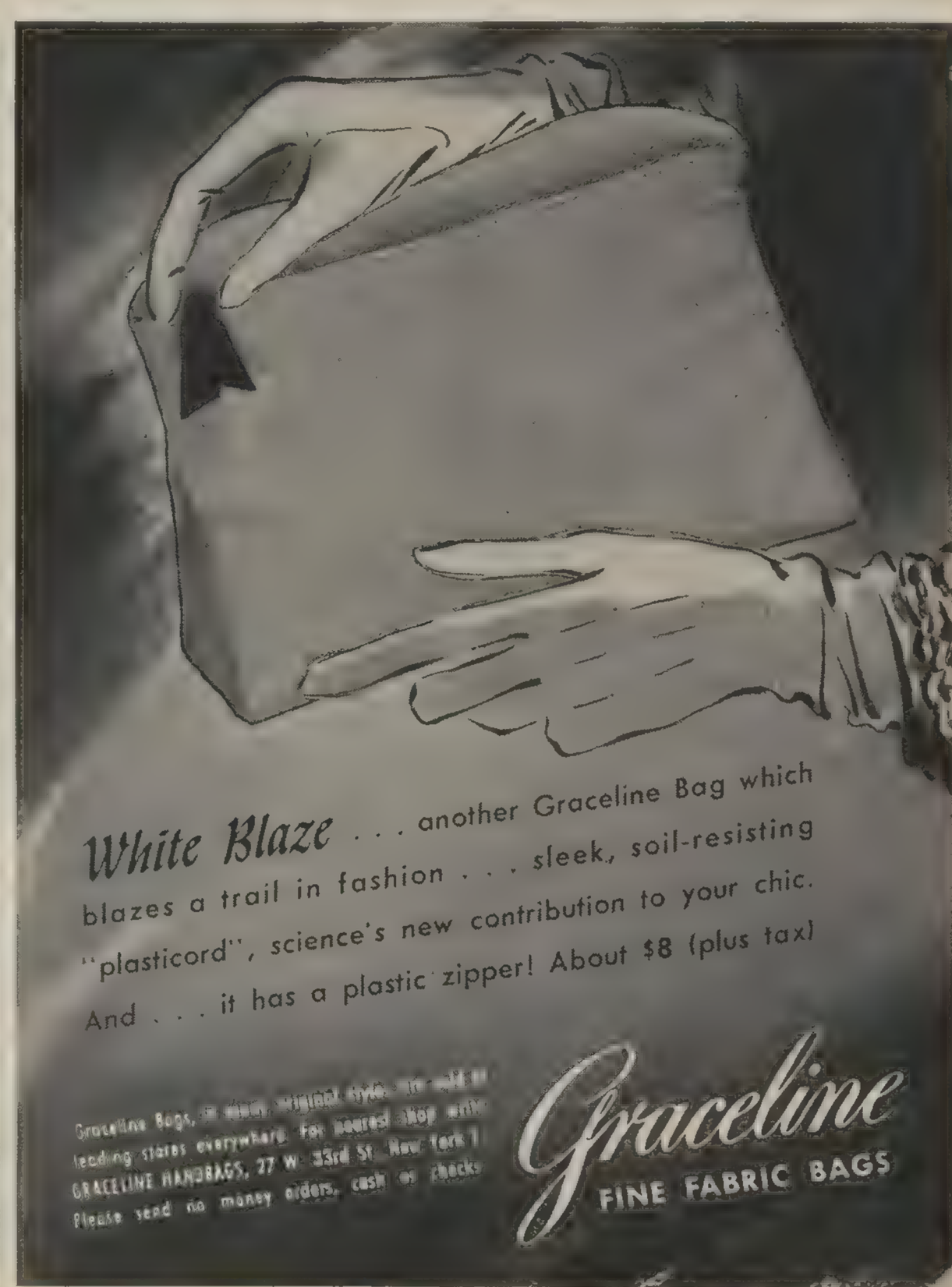

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THE MORE WOMEN AT WORK—THE SOONER WE WIN!

LONDON TO LISBON, CAIRO TO DELHI

(Continued from page 78)

here existence was not entirely idyllic. Since the Azores Agreement every windowpane is closely trellised with strips of paper. Though the paper is too thin to be of much protection should a bomb fall, the effect appears rustic and strange. The automobiles with their aluminum and silver work coated in blue paint are part of the elaborate "black-out" exercise. Petrol is limited, and the fuel shortage necessitates the cutting down of electricity, though this does not prevent the cafés remaining open until dawn. Many changes have taken place in Lisbon during the last year. A German visitor is seldom seen in his former aggressive attitude. Only a few stragglers linger in front of the Nazi Propaganda Bureau windows. Portugal is now 100% pro-Ally.

Narcissus and Honeycomb Corridors

After a night spent herded together in the small, dark confines of the aircraft, a comforting strip of blue light appeared gradually between the curtain. Dawn was breaking, and, from a distance, the Rock of Gibraltar looked ephemeral in the blue transparency. But as we dived in circles and skimmed along the ledges of houses built in the Rock, this impression faded. The rain poured in torrents.

This outpost of Empire on the tip of Spain—by nature, created of such formidable aspect—is made by British might even more defiant: with guns everywhere, the sea littered with the great ships of the British Navy, coming and going without interference, despite the impossibility of keeping secret their movements, and the new airdrome and runway built out into the sea with rows of aircraft challenging air attack. Above this grey man-made world created for war, inside the Rock itself preparations have been completed for any further siege of Gibraltar. There are bunks for fifteen thousand people immune from attack along the honeycombing of corridors; there are enormous workshops, and a "Harley Street" blasted in the dry rock, with its hospital so much cleaner and sweeter-smelling than the rather sordid and overcrowded alley ways in the town below. On top of the Rock, on the Olympian world on which, even at this time of the year, palm and eucalyptus were growing and the steep banks were white with narcissus, hawks circled and rare birds which would stand no chance of survival in Spain darted about among the Rock-apes whose presence here is said to last as long as the British remain.

Gibraltar at night, with each café *chantant* overflowing into the already jammed main street, is an amazing hotch-potch of male humanity. The sailors buy tangerines, souvenir handkerchiefs, and "Gifts from the Rock." The American Marines wear a variety of hair-cut, *(Continued on page 118)*

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Once again IMRA* is available to smart women. Here is the sweet way to keep your arms, legs and underarms smooth and completely feminine—free of unwanted hair. Odorless, painless IMRA *creams* hair off in just a few minutes. No razor nicks, no ugly razor bristle. Just smooth it on. Later rinse it off. Get IMRA today...the exquisite cosmetic way to defuzz. Large 4½ oz. tube $1.00 plus Federal Tax. At fine department and drug stores.

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LONDON TO LISBON, CAIRO TO DELHI

(Continued from page 116)

jerseys or vest. The R. A. F. pilots discuss air traffic. "Last week I was at Foggia; what a pasting the place has got!" "I was in Naples; not much got touched there." "What happened to Tuppi when I was in Moscow?"

All women must pass the barrier into Spain by ten P. M., so the Gibraltese women waste no time in performing to their appreciative audiences. They will set about playing a variety of musical instruments, will take the floor for an "Exhibition dance." Any deficit of talent is balanced by a desire to please, and the audience roars its pleasure, if at nothing else, at the determination with which the spangled skirts are sent whirling, castanets are clicked, and the shining teeth bared. The atmosphere is dense with smoke. There are many fisticuffs fights resulting in general handshaking. A notice is pinned up by the piano, "The audience is requested not to climb onto the stage." By ten o'clock the last drunken sailor is being escorted back to his bunk.

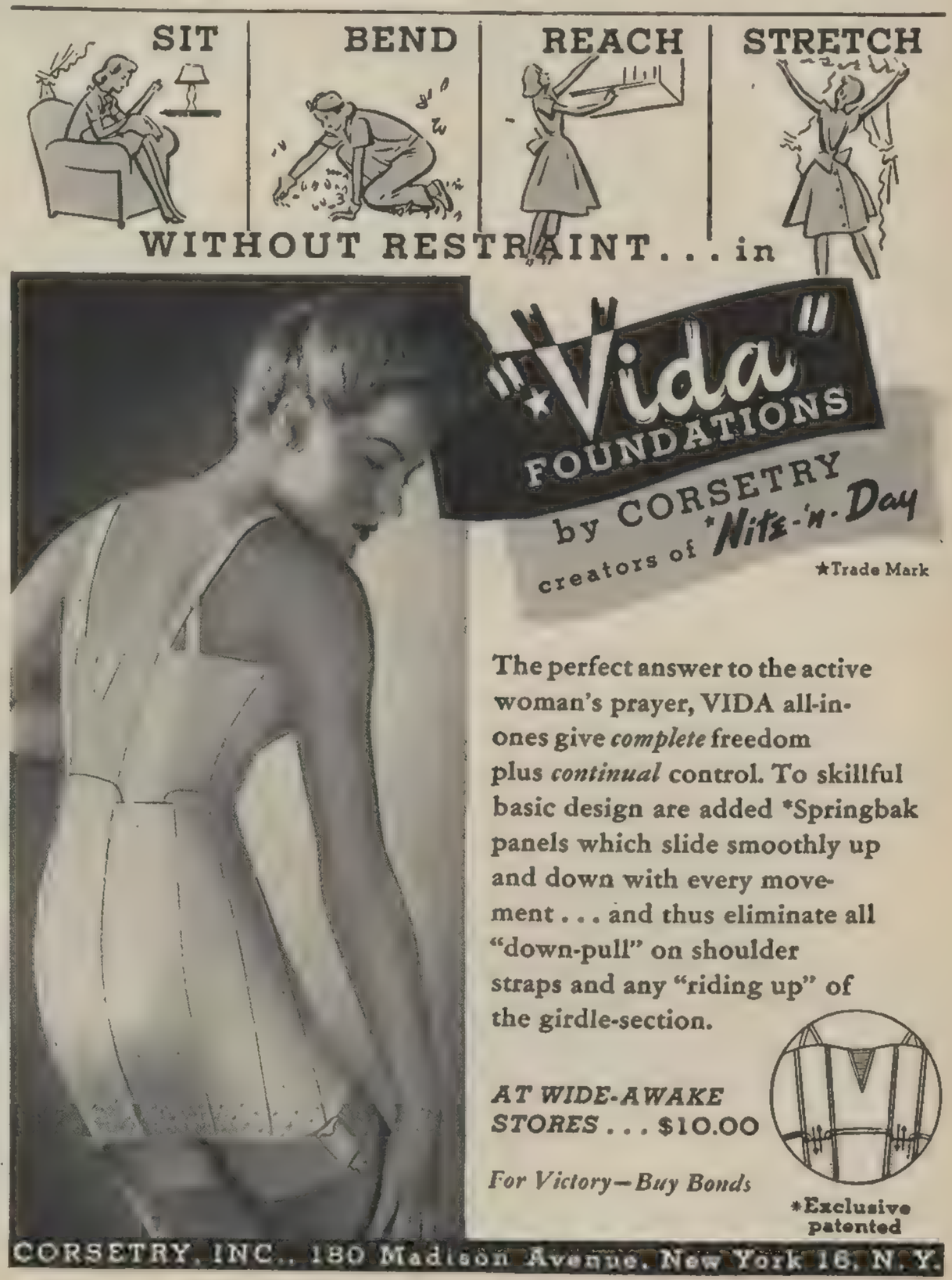
Gibraltar is a Clapham Junction for the Allied war leaders, and Government House is hospitable to these world celebrities, dependent upon weather conditions. Here they may remain stranded with their public manner and private grievances for days on end: their complaints heard in voices well-known over the radio, "Lord so-and-so went by Liberator; whereas Air Marshal so-and-so, infinitely more vital to the total effort, returned by Dakota." "The Generalissimo was lucky. He 'took-off' next morning."

Slit Trenches, Rain, and No Ball

The "depression" moved ahead. Later we flew over those parts of the desert in which the last phase of fighting had taken place. We skimmed only a few hundred feet above the petrified sea where the tracts of tanks in battle have left an abiding wake. The slit trenches, now abandoned, looked like small licorice lozenges in the sand. There were the skeletons of burnt-out aircraft, tanks, and lorries by the score. In England we are apt to be unduly modest about our prowess in battle and to say we have not touched the German Army in this war, but flying over this desert one realizes the magnitude of the German Army's retreat.

Rain is rare in Cairo, yet in Cairo the rain poured. No preparation is made for rainfall. The streets were flooded with tomato soup, and the Cairenes in their soaked robes were mud-splashed. At the eleventh hour, the electricians pronounced they were unable to fight damp fuses, wires, and flooded lawns, and Lady Killearn's Gigantic Charity Ball must be postponed.

Cairo, rather than possessing a more jubilant atmosphere since the great victories in the desert, has become more *(Continued on page 120)*



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LONDON TO LISBON, CAIRO TO DELHI

(Continued from page 118)

austere than at the time of El Alamein. A "dim-out" is preserved. Streets are empty soon after ten o'clock; even the best hotels are without hot water at a time when most civilized people need it. Any small bedroom is made into a dormitory, every attic is so overcrowded that a young officer on leave was told he was "attached to No. 21." "Attached?" "Yes, there is a camp bed for you in the corridor, but you may go into No. 21 for a wash." The young men who have spent the last year fighting many strange forms of warfare far from populous districts —now during their leave sharing a vast house for which exorbitant rents are paid—are, despite all difficulties, before returning to the heroic jobs to which they themselves refer so lightly, determined to give a party. So there are parties every night. It is surprising, at first, to see wired crimson roses stretching the length of a Shepheards Hotel dining-table. But the attempt at curtailing the profiteering in restaurants by leveling the prices of all meals has merely been to lower generally the standard of the cuisine.

Palestine was grey and cloudy; at Basra the wind blew. When we reached Barein, where the pearls come from, we felt we had escaped the rigours of winter. But it was only, at last, in Udaipur, that we discovered the early morning sun. It shone opalescently on the white palaces bordering the sacred lake of Raj Sammond. Later that day when we flew over Delhi the midday heat caused everything below to quiver, and it revealed the grandiose architectural schemes in the unflattering opaque colours of plasticine.

Overcrowding Inc.

We had heard about the overcrowding here as being comparable to that of Washington—about all, the tents that could not be put up fast enough for the ever-increasing hordes of arrivals of American and English. We heard that even Delhi, so stigmatized by the stream of feminine war strategists, was, at least, geared to serious conditions. When we landed at the capital, I rejoiced to find my friend, Major Coats, the Comptroller, with a welcome to the Viceroy's House.

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In Colonial days when a family faced misfortune, kindly neighbors set up a melting pot before the door. The community was quick to contribute, because lean and perilous years taught our forefathers that only by helping one another could all survive and earn security in a land of growing opportunities.

Today, when this hard-won security is in jeopardy, our country and many of its citizens need a helping hand. The Red Cross, the War Chest, the scrap and salvage drives and other calls on each community are realistic reminders of the pioneer spirit that bound our nation together . . . that gave us the highest standard of living the world has ever known. When we help our neighbors we help our country.

* * *

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A N H E U S E R - B U S C H • • • S A I N T L O U I S

POOL-A-HOUSE PLAN

(Continued from page 87)

Fort Bragg, the third—whose calls are limited to the Ice-cream Parlour in the village—is entitled to some consideration. Pin a chart to the wall beside the telephone for recording all calls—and split equally all unclaimed charges, despite all dark mutterings.

Let's assume that you'll have only one servant—a cook. Let her have the kitchen strictly to herself. Apportion the rest of the housework among the group and don't exempt the children (but don't make them the catch-all for tedious tasks). Guests, except for doing their own rooms, should not be expected to work. Guests always offer to, but never mean it. These guests can be the end-all, or great nuisance of co-operative households. No matter how hut-like your guest-rooms, how meagre the service, invited or uninvited, the guests keep coming. Some households charge a flat week-end rate—not ideal, of course, but guests this way are better than no guests at all. One household, faced with laundry problems, has its guests bring their own sheets, blankets, and towels, and take them away again!

Feeding this glorified boarding-house needs a system. A chart of foods the whole group likes can be pinned up under the cook's eyes; huge chef salads can do for lunch; goulashes or casseroles, and fruits for dinner. One household sets card-tables on the lawn, each set with bread, butter, water, and wine, plus first course and salads. Then the main hot dish is passed—the dessert self-served from a side-table. Another *ménage-à-douze* uses the usual buffet system plus trays, which can be taken off to pastoral solitude or into a congenial huddle. Setting the food before the host, passing from left to right, always works, with the boarding-house reach included. In the living-room keep a table laden with ice and all drinks available—hard and soft. In one house each occupant had his own bottle of liquor—marked with his name. This, like other penny-pinching plans, works well if you must. But the best way is always to slice everything in equal parts.

GUESS HOW MUCH?

Unexpected price-tags for the pretty dresses shown on pages 104-105.

1. *Only $13* for the black-and-fuchsia print with a good wide grosgrain sash.
2. *Only about $15* for the apple-green dress with smoothly moulded shoulders.
3. *Only $7* for the striped shirt, *$8 for the brown skirt* of the jersey dress.
4. *Only $5* for the blouse, *$8 for the skirt* of the black cummerbund-dress.
5. *Only about $12* for the décolleté dinner-blouse with the hand-made look.

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AMERICA IN ESSEX

By H. Powell

SOMETIME in the autumn of 1942, I stepped from my cottage door onto the narrow country road that winds away among the fields, and met a stranger. He was dressed in khaki of an unfamiliar dye, and the cut of his clothes was new to me, particularly the shape and angle of his hat. "Good morning," I said, and he replied in a friendly voice, "How do." This is not a form of salutation we are used to in our rural remoteness, and I realized that here indeed was a foreigner. (In Essex, a foreigner is anyone from outside one's own small area, even perhaps only from the next parish.) The stranger was an American soldier.

Somehow he already seemed at home, and with reason, for he had come to stay. Within a day or two we had all got used to the look and speech of America's fighting men, and within a month the village had become more American than English.

America, the distant, dimly-imagined land, was suddenly real and in our midst. The Yankees' speech, their song, the coins in their pockets, the names painted on their Jeeps, their rushing convoys of wagons, their hilarious salutations in passing, brought a great breeze of wartime strangeness to this slow countryside of wide, green fields and narrow lanes, whose peacetime traffic consisted mainly of horses drawing cumbrous farm tumbrils and of women carrying pails of water from roadside pumps.

Badinage and Bustle

What impressions have they made on us, these strangers who have come among us? First of all, and inevitably, a great impression of youth and vigour. It is a long time since our own young men departed for distant battlefields, and we had grown accustomed to a community composed largely of the staid and elderly and decrepit, so used that we had almost forgotten the sparkle in the eyes of the young. With the coming of the Americans all was changed, and rural life became effervescent, almost uproarious.

Nowhere has the change been more marked than in the country buses that ply between the villages and the market towns. The country folk with their baskets and umbrellas and local gossip squeeze up willingly at the points near camp where the U.S.A. boys board the bus, and from then on all is badinage and bustle. For it seems that the strong men of America are seldom silent. They fill the bus with talk and laughter, and always have some new trick to play on the conductress. On one journey, half-a-dozen young men took it in turns to propose to her, imploring, cajoling, wheedling, and suggesting all kinds of novel reasons for matrimony.

Although not noticeably gallant in giving up their seats to women, most of the Americans meekly do so when it is suggested by the conductress. "Will any *gentlemen* get up and let these ladies be seated?" in rather sharp feminine tones, evokes the reply, amid rumblings of laughter, "Ain't no gentlemen here." But they all rise.

One could never mistake the American for *(Continued on page 125)*

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by

Jane Eaton

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AMERICA IN ESSEX

(Continued from page 124)

the British soldier, particularly when he rides a bicycle. The technique of cycling is evidently very different under the Stars and Stripes. The whole village was fascinated by the first Yankee demonstration of this art. Was there some scientific reason, we wondered, for sticking the knees out at that angle? We still have our doubts on this point, but when it comes to carrying a girl on a bicycle, the American method, by which she perches on the handle-bars and reclines gracefully against her swain, shows a triumphant superiority over the English system of seating her on the luggage grid behind.

Other differences between the Doughboy and the Tommy, as we see them, are perhaps more subtle, but none the less patent. The Tommy's attitude of sardonic resignation contrasts with a kind of gusto the American seems to have for life—as if it were a newly engrossing sort of game.

Nostalgia for Home

He wants very badly to go home, and we in our snug cottages can not but feel the nostalgia of these temporarily homeless men. They like to sit by the smouldering wood fires in our low, oak-beamed rooms and tell us about the wives and babies they have left behind them, while we exchange the meagre courtesies of wartime, perhaps a cup of coffee offered on our part and on theirs a cigarette or a packet of chewing gum.

And how do we impress the Americans? Mostly, it seems, by our domestic architecture. The low-browed, steeply sloping thatched roofs above the colour-washed plaster wall attract all eyes and make the background for a thousand snapshots of sons or husbands in uniform that are sent back to the U.S.A. "Of course, I've seen cute little houses like these in the movies," said one, "but I never thought I should see them in real life." "Is this your home?" asked one boy of a village woman at her gate, and when she said it was he told her that her little house was beautiful, adding thoughtfully as he looked up at the deep, cool sweep of the thatch, "We have nothing like it."

We are getting used by now to one another's ways, though there are constant surprises. One came on New Year's Eve, when our transatlantic friends went through the village like a whirlwind at midnight, taking every gate they could find from its hinges. This, we learned, is an American custom—the gates must be down so that luck can enter with the New Year.

Besides getting acquainted with such varying manners and customs, we borrow a certain amount of everyday speech from one another. Village vocabularies are expanded by many a word gleaned from the newcomers, and the Americans on their part take pains to acquire English sayings that are strange to them, including oaths used by the British soldier that are apparently not current in the States.

Sometime in the spring of 1944, I stepped from my door onto the road and met a familiar figure. It was an American soldier. "Good morning," he said to me. I found myself replying, "How do."

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THE CHANDLERS' COUNTRY HOUSE

(Continued from page 93)

RALPH CRANE

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THIS COOK CAN'T QUIT

By Mary Jean Kempner

To amateur cooks, too many recipes seem far less literary and no more explicit than Talleyrand's famed prescription for coffee:

"Black as the devil,
Hot as hell,
Pure as an angel,
Sweet as love."

But a stove is not a booby-trap, and a cookbook is not a compendium of chemical catalysts. People paint for themselves, write for themselves, play the piano for themselves, why not cook for themselves? "It's not the same thing," some answer, but, granting that it's a pretty fundamental field, let those same people test the creative sense of power that results from seeing the soufflé emerge high, wide, and fluffy. It compares favourably with the satisfaction of mastering the Bach Fugue.

In any case, today, whether they like it or not, many people are cooking for themselves for the first time. Speaking as just such a one, as an amateur with the sum total of six cooking lessons counterbalancing a score of successful, self-cooked dinner-parties—cooking is fun. Cooking for yourself, and liking it, demands one-part inventiveness, tempered by common sense, and a dash of independent thinking. Hard-and-fast rules, and old wives' tales, can hog-tie the amateur...so can overemphasis on the trio of phobias—vitamins, equipment, and time.

Vitamins are fine things, but practically any reasonably varied menu is unself-consciously vitamin-aware. Equipment is a fine thing, but a couple of double-boilers, two frying-pans, two casserole dishes, a roasting pan, and a soup pot are the only utensils required to cook the dishes suggested in this article. As for time—the best way to become saturated with the cooking blues is to be chained to the Stakhanovism of a half-hour-to-fix-dinner schedule. There's no denying that the know-how to get an adequate meal in thirty minutes flat is invaluable—but remember that in sixty minutes you can raise the taste-value two hundred per cent.

There's no doubt, either, that a few cooking lessons are vital—particularly at one of those schools where the students eat their product. First this establishes how the dish should taste, but, most important of all, it gives the novice culinary courage. Fear is the great bugaboo of the amateur, and for no real reason. Actually, the standard cookbooks really work, which is a source of unfailing wonder to every beginner. With one of these standbys in one hand and a more imaginative set of recipes in the other, run-of-the-mill dishes acquire the most astonishingly professional flourish. For instance, pork-chops flambé-ed in sherry and then set to simmer in a sour-cream sauce take very little more effort than plain broil- *(Continued on page 129)*

THIS COOK CAN'T QUIT

(Continued from page 128)

ing. But palate-wise, they tell a different story. (This sherry treatment does wonders for any meat to be cooked in a sauce.) After all, cooking three meals a day can be pretty drab going if the menus keep repeating themselves and the repertoire is static. Given an ounce of extra effort, and the real fun of cooking comes through. It isn't a question of getting dinner cooked and over with...a new dish a week is both challenge and achievement, the difference between the slavey and the heroine.

Just between amateurs, there are several short-cuts that probably make the *cordon bleu* writhe, but they're labour-savers that don't alter the finished product. For instance, in cooking borsch it takes an interminable time to urge the beets, "cooked until just mushy," to pass through a strainer. On the other hand, if the beets, cooked until almost done, are put through the finest ring of the ordinary meat-grinder, the time-element is negligible. Instead of diligently fixing a dressing for chicken, duck, or turkey, buy the prepared Pepperidge Farm stuffing, herb-filled and delicious; or stuff the fowl with watercress, or a bunch of fresh tarragon, or chives, or a dried herb potpourri...these take no time and couldn't taste better. Potatoes boiled in their jackets retain their vitamins and are easier to peel when cooked. Instead of hours spent shelling peas, stringing beans, preparing spinach, use the frozen variety that is ready for the pot; if these are not available, dodge such vegetables requiring much pre-cooking care and turn instead to eggplant, *zucchini*, tomatoes, cucumbers, celery, and carrots. As for recipes calling for stock...one bouillon cube to a cupful of water takes care of that one.

There's no cause for feeling hunted and haunted at the thought of six or eight people for dinner in the doing-my-own-cooking ménage. More than anything else, the clue to easing through is system. Avoid acting like a busy-beaver the night of the dinner. The result is a drawn, exhausted look, and conscience-stricken guests worrying over the "trouble you've seen." Instead, the ideal system is to give a couple of hours, maybe even three, to getting ready the night before. Here are two dinners and a Saturday lunch that fit in perfectly with such forethought.

DINNER I.

Vichyssoise
Roast chicken
Eggplant
Rice salad
Soufflé

Take one can of cream of potato soup; mix with two cupfuls of chicken stock (two cupfuls of water and two chicken bouillon cubes) and one-half finely chopped onion; stir, and just bring to a boil. Strain out any lumps and set in ice-box to chill. Just before serving, mix in an equal quantity of cream (3 *(Continued on page 130)*

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THIS COOK CAN'T QUIT

(Continued from page 129)

cupfuls), a sprinkling of chopped chives.

Rub the chicken the night before with oil, a garlic clove, salt, and pepper. Truss the bird; instead of stuffing, a potpourri of dried herbs the size of a golf-ball, neatly tied in a muslin cloth, and a cupful of red wine poured inside him. Set him in a cool place until oven-time the next night. Then follow the usual roasting process.

For the eggplant: cover the bottom of the frying-pan with oil. When sizzling, add one sliced eggplant with its skin on. Brown; then remove the eggplant to a casserole and add to pan three or four sliced onions, one or two sliced green peppers, four or five sliced tomatoes, all with their skins on. Simmer these for ten or fifteen minutes, pour over the eggplant. Add salt, pepper, a bay-leaf, and a pinch of sugar. Bake in a 350° F. oven for a half-hour. The next night, this dish needs only to be reheated on top of the stove.

Add to rice that has been a little underdone, chopped watercress, curry-powder to taste, and set in icebox. Just before serving, mix well with French dressing, set on lettuce.

This is a false soufflé: whip four egg whites until very stiff, fold in two tablespoonfuls of sugar, a heaping tablespoonful of gelatin dissolved in three tablespoonfuls of water, and two teaspoonfuls of lemon-juice. Lightly oil a dish, fill with the mixture, and set in the icebox. Make a caramel sauce by cooking one cupful of Karo syrup until amber-coloured; add one tablespoonful of water, and cool. Pour over the soufflé just before serving.

DINNER II.

Borsch
Sweet and sour pot roast
Baked rice
Lettuce
Fruit with orange-rum sauce

For the borsch: take two bunches of beets, wash, and add to a soup pot with twelve cupfuls of salted water. Boil one-half hour. Pass the beets through the finest ring of the meat-grinder; do the same with one large raw onion. Strain the water the beets cooked in through a cloth; return beet-and-onion mixture to this liquid, add two cupfuls of bouillon cube stock, and simmer for an hour. If served cold, strain and add one tablespoonful of sour cream. If to be reheated, do not strain, but add the blob of sour cream just before serving.

In a frying-pan, brown the pot roast thoroughly on all sides. Heat a quarter-cup of sherry, light it, and pour the flaming sherry over the beef. Remove beef to a large, covered pot. Add to pan two large onions, sliced, and one clove of garlic. Brown. Pour over the beef, add one cupful of stock, a bayleaf, salt, and pepper. Cover tightly and let simmer an hour. Add one-half cupful of brown sugar, one-third cupful of *(Continued on page 135)*

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barbara gould

THIS COOK CAN'T QUIT

(Continued from page 130)

vinegar. Cover and simmer another hour. Add three tablespoonfuls of tomato ketchup and one-half cupful of raisins. Cover and cook fifteen minutes longer. The night of the dinner, slice the meat and heat for fifteen minutes in sauce.

The rice must be cooked the night of the dinner. In a small casserole put four tablespoonsful of oil and one finely chopped onion. Brown, cook for two minutes, add one cupful of rice, and bring to a boil. Cover with water or stock and bring slowly to the boil again. Cover with wax paper and the casserole top, cook twenty-five minutes in a 350° F. oven. Before serving, stir in one tablespoonful of grated cheese.

Wash the lettuce the night before using, wrap in clean cloth, and let crisp-up in the icebox. Salad dressing should be made and kept in the icebox.

Either fresh or canned fruit can be used for this dessert. Set the fruit to chill in the icebox. The sauce must be made the night of the dinner, then reheated at the last moment. Melt two tablespoonfuls of butter, mix with four tablespoonfuls of sugar, the finely shredded rind of one orange, and the juice of one orange. Add two tablespoonfuls of rum and cook down until syrupy. Just before serving, add one-third cupful of rum, light, and pour over the fruit.

SATURDAY LUNCH

Sauerkraut soup
Gnocchi
Salad

Sauerkraut soup can be made several days in advance. Brown one chopped onion in Mazola. Stir in two tablespoonfuls of flour, one tablespoonful of tomato paste. Add one and one-half pounds of sauerkraut. Transfer the mixture to a soup pot and simmer slowly with eight cupfuls of meat stock, salt, pepper, and one teaspoonful of sugar. Add a tablespoonful of sour cream to each plate before serving.

For the gnocchi, take two cupfuls of water and four tablespoonfuls of Farina. Stir over the fire until it thickens and comes away from the sides of the pan. Remove; stir in one egg, four tablespoonfuls of grated cheese; one-half tablespoonful of butter, a pinch of dried mustard. Spread on a flat plate or cookie pan and set in icebox to cool. The next day, or when firm, cut gnocchi in rounds like cookies. Place in a casserole. Pour melted butter over them, sprinkle heavily with cheese, and brown under the broiler.

Pour into a half-alligator pear the following mixture, which can be kept at least a week in the icebox. Two cupfuls of tomato ketchup, two tablespoonfuls of Worcestershire sauce, one-half cupful of olive-oil, salt, pepper. A little finely chopped fresh tarragon over the top. Serve this with thin slices of toasted rye bread.

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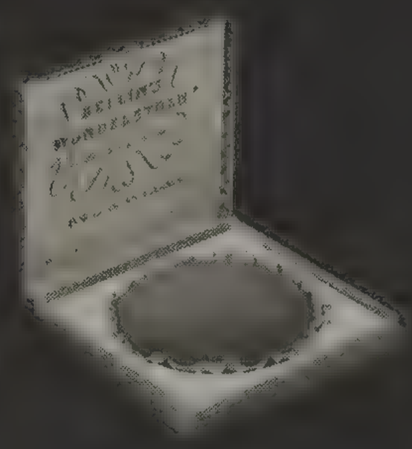

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DESPIAU

(Continued from page 89)

The busts shown in this article were all created before 1930. The earliest of them is the appealing child's head—"*La Petite Fille des Landes,*" executed in 1904—and limited to three casts, one of which is in the French Government's Musée du Luxembourg. The most familiar of the heads here shown is that of Maria Lamy—a famous Parisian model who, with none too great looks, has, nevertheless, posed for a score or more of renowned French painters and sculptors. This cast was one of eight. It fetched, last October, $1,600, at a New York auction.

Unlike many French sculptors —Maillol, for example—Despiau makes very few casts of his works—eight, as a maximum, and, sometimes, as few as three. His casts are, for the most part, made by Valsuani, in Paris, himself something of an artist, and are numbered and signed—often on the hair, or neck, of the sitter. Usually the casts are patined by the sculptor himself—in tones of brown, green, gold, or black—thereby giving them an added beauty. Though Despiau's personal preference is for bronze, he occasionally makes casts in pewter. His original plasters, whenever offered for sale, have found ready purchasers here and abroad. They, too, are almost invariably patined by the sculptor himself.

On occasions, he may complete a portrait in eight sittings, but, if the entente between him and the subject is not perfectly established, he will ask for as many as twenty-five. He has created portraits of eight American subjects, one of the finest and most important of them being that of Antoinette Schulte, the New York painter, who has long been a friend of his. The latest of his American adventures was the head of Anne Morrow Lindbergh, a cast of which is now in the Museum of Modern Art, in New York.

Despiau's Place in French Sculpture

In 1903, he was "discovered" by Rodin, with whom he collaborated on several works—among them the monument to Puvis de Chavannes.

But the younger man discovered that his nature actually had little in common with Rodin's romantic and often sensual adventures in sculpture, his choice of "titanic" subject-matter, his reliance on bravura, and his, so often, preposterous titles ("The Hand of God"—as a single instance—which was the title for what is simply a "blow-up" of a man's hand). So, after long consideration, the apprentice, who had learned that violence was not to be confused with power, bade his master farewell and thereupon embarked on an individual career.

He is often spoken of as the logical successor to Houdon and, even more often, to Carpeaux, the famed French sculptor who died in 1875. It has been said, too, that he is carrying on the classical French tradition as developed by Rude, Falguière, and Rodin.

Actually, Despiau, is in essence but little akin to any of those masters. Observe, as a single example, the head by Carpeaux—at the beginning of this article—which is reasonably typical of Carpeaux's art and which is a prized possession of *(Continued on page 137)*

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DESPIAU

(Continued from page 136)

the Metropolitan Museum. In this head the eyes are chiseled, the nostrils tunneled, the teeth precisely articulated, the head thrown back, the smile exaggerated, the hair arranged in the most studied disarray, and the head decorated with vine leaves.

Such obvious devices for gaining likenesses (and popular approval) may have been pardonable expedients with Carpeaux, but they certainly could never be employed by Despiau. In the single matter of indicating the eyes of his sitters, for example, Despiau has refused to profit by the trick of incising the eyeballs, a method often employed by Houdon, as, for example, in his bust of Voltaire in the National Gallery in Washington. The result of such chiseling is to make the gaze of the sitters not only staring, but *fixed*. We feel that they could not turn their heads, however we might shout at them. Furthermore, the expression of their faces suffers practically no changes, when viewed from the sides. But, with Despiau's heads, though the eyeballs are, of course, rounded, the irises and pupils are virtually left flat. And yet, flattened or smoothed, the eyes seem to follow us with evident interest as we move about to view them from various angles.

A simple experiment will prove the point that it is most important for a portrait sculptor to build the inner house before decorating the walls. Place a Despiau portrait on a table, at night. Extinguish the lights, but see that two candles are lighted and held at either side of the bust; move the candles slowly—forward and back, up and down—and the features will assume a *variety* of expressions, or moods of feeling; some tender, some brooding, some reserved. But, when the eyes have been elaborately incised, such metamorphoses are hardly attainable.

It should be remembered that, in sculpture, nothing is easier than to attain an *exterior* likeness. Given a metal armature, some modeling tools, a little clay, a pair of calipers (a hinged instrument, a little like a pair of dividers, and a prop which is dear to hack sculptors, since the minutest distances between points can be accurately measured with them), anybody, with half an eye and a few lessons, can make a portrait bust that will pass for a likeness in an average art show.

The Hacks and the True Masters

Few people realize that a youthful student, with only a modicum of effort, can become an *average* sculptor; whereas, it takes long labour and not a little agony of spirit to become an average painter, singer, dancer, writer, actor, or musician. Contrariwise, and for an inscrutable reason, a sculptor, in order to progress from the level of a hack to that of a true master, must travel a longer road than that confronting a practitioner in the other arts.

Nowhere, in Despiau's creations, is there a trace of the hack, the sentimentalist, or the seeker after popular acclaim. His only aim is to achieve what is elegant, select, and mystical. I have sometimes seen him, when alone with him in his studio, smiling slyly and affectionately at the clay image of *(Continued on page 138)*

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DESPIAU

(Continued from page 137)

some young woman he was in process of modeling, as if to reassure her concerning the depth, or measure, of his interest and love.

Due to the fact that he is forever correcting, re-seeing, rejecting, and rebuilding his sculptures, they very soon become—as the work progresses—baffling combinations of power and sensibility, ardour and control.

His portraits, which are often the result of two, even of three essays in clay, are *personalities*, to be sure, but they are that not because of any exactly measured "likeness" in them, for, in sculpture, that kind of mimicry is little short of embarrassing: certainly, one could not live long or comfortably in the same room with it. Like a pressed flower (exact in outline, but without life, colour, and fragrance), such a work remains but a hollow memorial at best.

His Classical Heritage

His sculptures have repeatedly been described as *classical;* his male athletes and female nudes compared to those of the ancient Greeks. But, if we study them well, we can sense that they could only have derived from twentieth-century wellsprings, and from a spirit unmistakably French in its origin. It is true that his works, like those of the ancients, are serene, but it is a serenity which is, at the same time, endlessly and mysteriously astir. That quality in them is born not only of the artist's spirit, but of the spirit of the age in which he lives. And therein lies the paradox in Despiau's art; that his portraits, while dreaming, still, by some incalculable process of hypnosis, forever remain awake.

If the ancient Greek sculptors were alive today and exposed to the exact influences and stimuli which animate Despiau, their works might perfectly well approximate his. Unquestionably, their aims would be the same: the use of simplified surfaces, the absence of decorative embellishments, the ability to penetrate exteriors, or, as the mystics say, to see *true;* in short, they would both devote arduous lives in striving to imprison, whether in metal or stone, that infinitely varying mystery, the fabric of the human soul.

Despiau's feeling for the early Greek, Egyptian, and Chinese sculptures is one of profound reverence. I recall that, a few years ago, he heard of a magnificent fourth-century, life-size Greek torso—critics had named Praxiteles as its author—which had come into the possession of a young friend of his, Mlle. Aliki Dipearakos, a Greek lady then living in Paris, but now a resident of New York. Before, and after entering the room where the statue was exposed, he deliberately kept his eyes closed. Thus blinded, he proceeded, with every mark of pleasure, to run his sensitive, almost *seeing* fingers over the modeled surfaces of the marble, much as I have seen Helen Keller do with certain portraits by Jo Davidson.

When Despiau finally opened his eyes, he gazed long and despairingly at the figure, and then turned to his young friend, saying, "I must not, until nightfall, return to my studio. I might break every sculpture in it."

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GROUNDWORK FOR FIGURES

By Diana Ashley Lea

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Recognized authorities on good body mechanics point out that good posture, or balance, conserves energy and prevents fatigue—all of which are vitally important to the war effort. During the peak of activity, lungs use fifteen times the oxygen or fuel required while sleeping or sitting. It's important to hold yourself erect to allow the lungs sufficient oxygen for muscles and nerves.

Whatever the size of your Victory Garden, if you're smart, you'll do a little groundwork and dig up a hefty male to plow it. However, if you have to go it alone, you can still say, "Excuse my dust," and turn out a neat furrow to boot with the right posture. Rather than pushing the cultivator with your arms, put the full weight of your body behind it by standing close to the instrument with the chest high, the abdomen contracted, and your weight well-balanced on both feet. This position will give you a more powerful grip, as well as a deeper furrow.

The Correct Postures

The proper posture for hoeing is just as important. Instead of having your legs braced, knees stiff, and your back bent over like the Hunchback of Notre Dame, stand up to the hoe and the job at hand. Keep the back straight, tummy tucked in, and let the strength come from the shoulders.

You'll also save plenty of aches and pains when planting seeds or pulling weeds if you crouch low in a squat posture with the chest high and the abdomen contracted. Bending over from the waist with the back hunched is extremely tiring to the leg and back muscles and will have you souring on your Victory Garden in short order.

Keeping the knees well bent and the back erect prevents undue strain when lifting water-buckets, sprinklers, or other heavy garden implements. Reaching out to lift a bucket of water with the weight too far in front of you strains the muscles of the abdomen and back. The scientific technique for the job is to squat low with the knees well bent. By putting the centre of weight under the thing to be lifted, you'll get more power and less strain.

It stands to reason that good posture or balance prevents fatigue. Each side of your body has its own set of muscles. Slumping or carrying articles in one hand destroys the body balance.

You'll be riding high if you hop on the good posture bandwagon while gardening. You'll soon discover that easy does it with the Good Earth just as with swimming, dancing, or other sports. In fact, tense, taut muscles are as hard on the plants as they are on you, since there's less inclination to follow through on them when every bone and muscle feel as stiff as a board. So, cultivate the right posture and harvest bigger and better vegetables for Uncle Sam and Victory, as well as a figure any top-flight model might envy!

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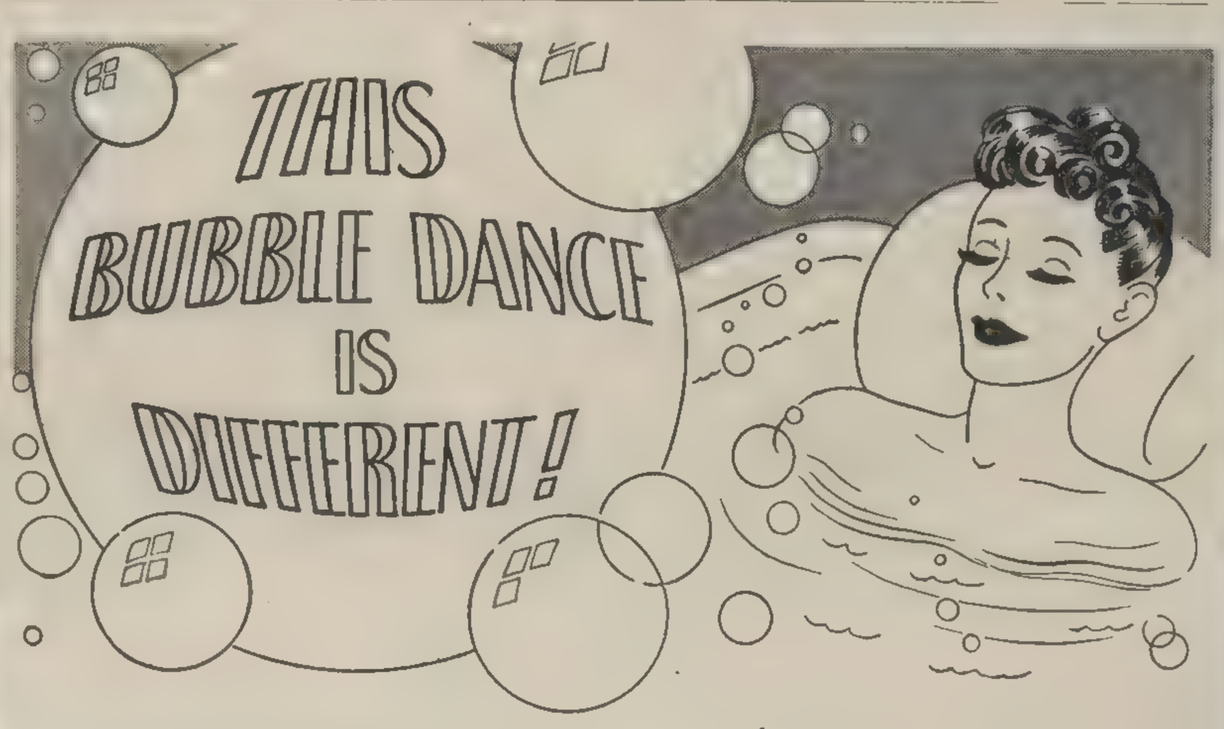
(Continued on page 141)



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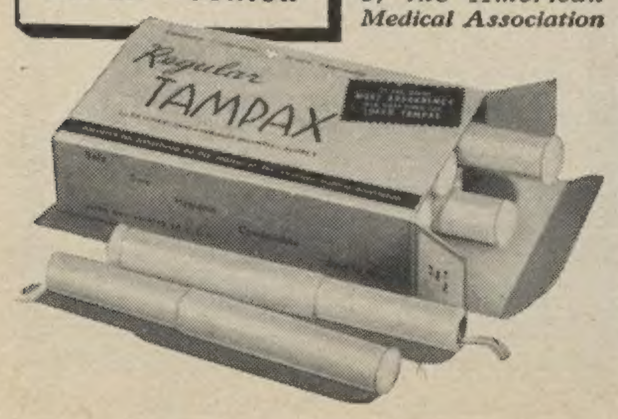
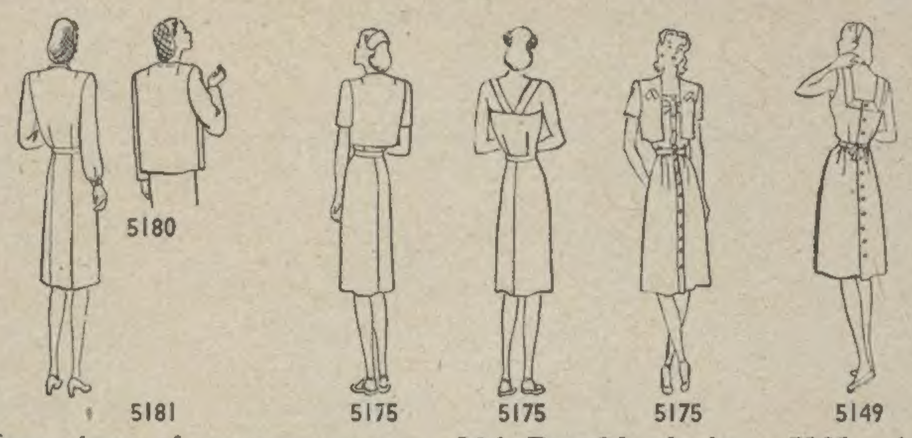
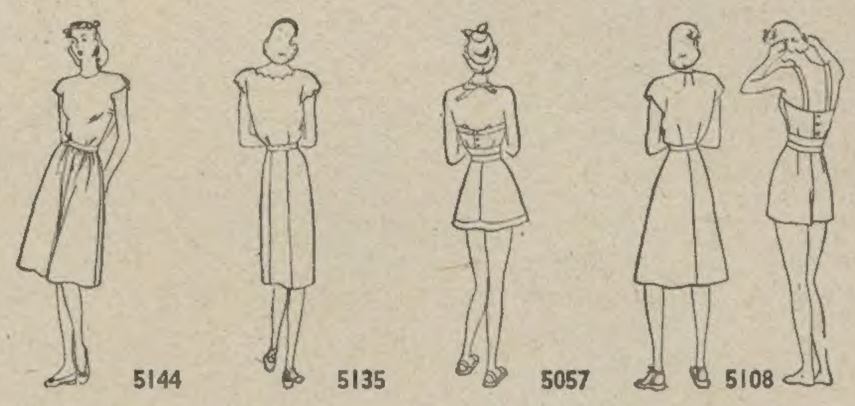


DESIGNS FOR DRESSMAKING



More views of patterns on page 106. Panel-back dress 5181; sizes 12 to 20 (30 to 38) and 40. Coat 5180; sizes 12 to 20 (30 to 38). Bolero; bare view of dress 5175; sizes 12 to 18 (30 to 36). Back-buttoning pinafore 5149; sizes 12 to 20 (30 to 38) and 40



Sliver-sleeved dress 5144; sizes 12 to 20 (30 to 38). All-around scallops-dress 5135; sizes 10 to 18 (28 to 36). Bathing-suit 5057; sizes 10 to 18 (28 to 36). Back view of wrap-around dress with its own shorts to match, halter, 5108; sizes 12 to 20 (30 to 38)

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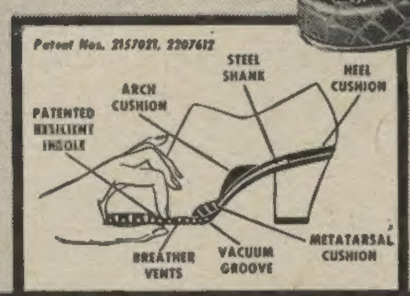

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